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MUSICA SACRA;

OR

UTICA AND SPRINGFIELD COLLECTIONS,

UNITED.

CONSISTING OF

Psalm and Hymn Tunes, Anthems, and Chants:

ARRANGED FOR TWO, THREE, OR FOUR VOICES, WITH A FIGURED BASE FOR THE ORGAN OR PIANO FORTE.

BY THOMAS HASTINGS AND SOLOMON WARRINER.

SIXTH REVISED EDITION.

UTICA:

PRINTED AND PUBLISHED BY WILLIAM WILLIAMS,

NO. 60, GENESEE-STREET.

1827.

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Northern District of New-York, to wit.

BE IT REMEMBERED, That on the twenty-fifth day of October, in the fifty-first year of the Independence of the United States of America, A. D. 1826, *Thomas Hastings, and William Williams*, of the said District, hath desposited in this Office the title of a book, the right whereof they claim as Proprietors, in the words following, to wit:

"Musica Sacra; or Utica and Springfield Collections, united. Consisting of Psalm and "Hymn Tunes, Anthems and Chants; arranged for two, three, or four voices, with a "figured Base for the Organ or Piano Forte. By Thomas Hastings and Solomon "Warriner."

In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned;" and also, to the act entitled "An act supplementary to an act entitled 'An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies during the times therein mentioned,' and extending the benefits thereof to the arts of Designing, Engraving and Etching historical and other prints."

RICHARD R. LANSING,
Clerk of the Northern District of New-York.

PREFACE TO THE FIFTH EDITION.

As the errors which gradually found their way into the late editions of Musica Sacra, had become so numerous as to require a thorough revision of the whole work, it occurred to the publishers, that the present would be the most favourable time for making all the alterations that might seem desirable. There are obvious inconveniences arising from such alterations in a music book intended for general circulation: but these cannot always be avoided; and, in the present instance, the inconveniences, we trust, will be more than counterbalanced by the important improvements to which they have given rise.

The work now assumes a more permanent form. A considerable number of plain, standard tunes, and a few interesting pieces of a miscellaneous character, are now for the first time inserted, through the omission of a comparatively unimportant portion of the old matter. The Rudiments and Practical Lessons have been written entirely anew, in a plain, copious. and extended manner; and carefully adapted to the use of schools. The shape of the book, too, which had always incommoded the instrumental executant, is now changed for his accommodation: and, though the vocalist might have preferred the former shape, yet, in consequence of the present arrangement, he will have the advantage of possessing a greater quantity of matter than could otherwise have been presented to him at the present reduced price. Part of the edition, however, has been executed in the quarto form, for the convenience of being bound up with such miscellaneous extracts as are occasionally published by the amateurs of this village.

The increasing attention which is given to the theory and practice of music in this country, calls for corresponding efforts in publishers and compilers. Nor is the preservation of typographical accuracy, or mere grammatical correctness, by any means sufficient to meet the wants of the musical portion of community. Tunes should

always be selected with strict reference to the existing state of the art; and arranged in such a manner as to meet all the circumstances that are connected with vocal execution. Without this, a work may indeed possess the highest *professional* merit; yet it will be nearly as far from the chief object required, as if it had been the offspring of entire ignorance.

The immense labours that devolve on the faithful compiler, are little understood except by professional musicians; and not unfrequently are they rewarded with the extensive piracies of the ignorant and the disingenuous. The compilers of Musica Sacra have suffered greatly through this species of depredation: but they have determined to persevere in their labours, not doubting but that the gradual extension of knowledge and correct taste will eventually disclose to a discerning public the full extent of their grievances, and seeure to them all the patronage which they may chance to deserve. The present edition has been prepared with much labour and expense; and no pains have been spared to render the mechanical execution acceptable to our patrons.

Utica, January, 1826.

THE SIXTH EDITION

Of this work contains so few, and such trifling alterations, that it can be used in connexion with the fifth edition in the same schools with perfect convenience. A few misprints and editorial oversights are now corrected; and in a small number of instances, the compilers have availed themselves of the suggestions of the reviewers.

RUDIMENTS OF VOCAL MUSIC.

ARRANGED IN A FAMILIAR MANNER,

FOR THE

USE OF SCHOOLS.

[The young learner is expected, in the first instance, to attend to those paragraphs and examples only which stand opposite to the Questions.]

What is Vocal Music?
How is it divided?
What is understood by Notation?
What is implied in Execution?

Vocal Music is an art which consists in the union of the singing and the speaking voices, as in Psalms, Anthems, Songs, &c. It is divided into two parts; Notation and Execution.

Notation teaches the representation of musical sounds by appropriate characters: as in a written or printed sheet of music.

Execution implies a practical knowledge of musical characters; as in singing with readiness from a written or printed sheet: and embraces all that relates to good performance.

PART FIRST.

OF NOTATION.

SECTION I.—*Of the Scales.*

Sounds are represented with respect to their pitch, duration, accent, &c.

By what characters is the pitch of sounds represented?

1. The pitch of sounds is represented by the following characters, viz: the *Staff*, the F Clef, the C Clef,

the G Clef, and by Flats, (b) Sharps, (#) and 6 Naturals, (♮)

What is said of the Staff?

What of Leger Lines?

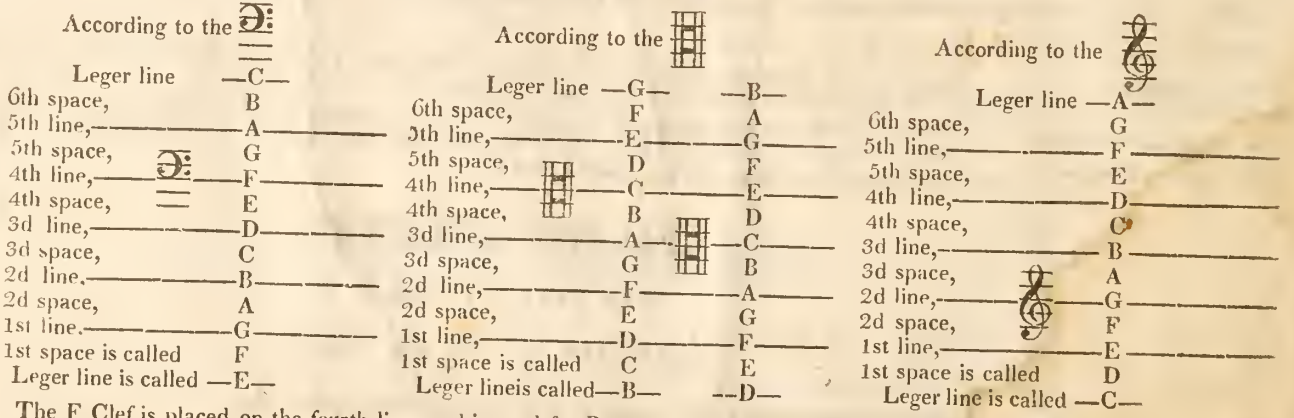
How are the Lines and Spaces of the Staff named?

What is the use of Clefs?

A Staff is formed by five lines with their spaces, and is used for including the musical characters.
When the characters cannot be included in the Staff, short lines called *Leger-lines*, are added.
The lines and spaces of the Staff, are named from the first seven letters of the Alphabet, A, B, C, D, E, F, G.

The Clefs are used to show how the letters are applied to the Staff.

The Letters applied to the Staff.



What is the Leger line—the first space—the 2d line, &c. called, according to the F Clef?—What according to the G Clef?

What is said of the F Clef?

What of the C Clef?

What of the G Clef?

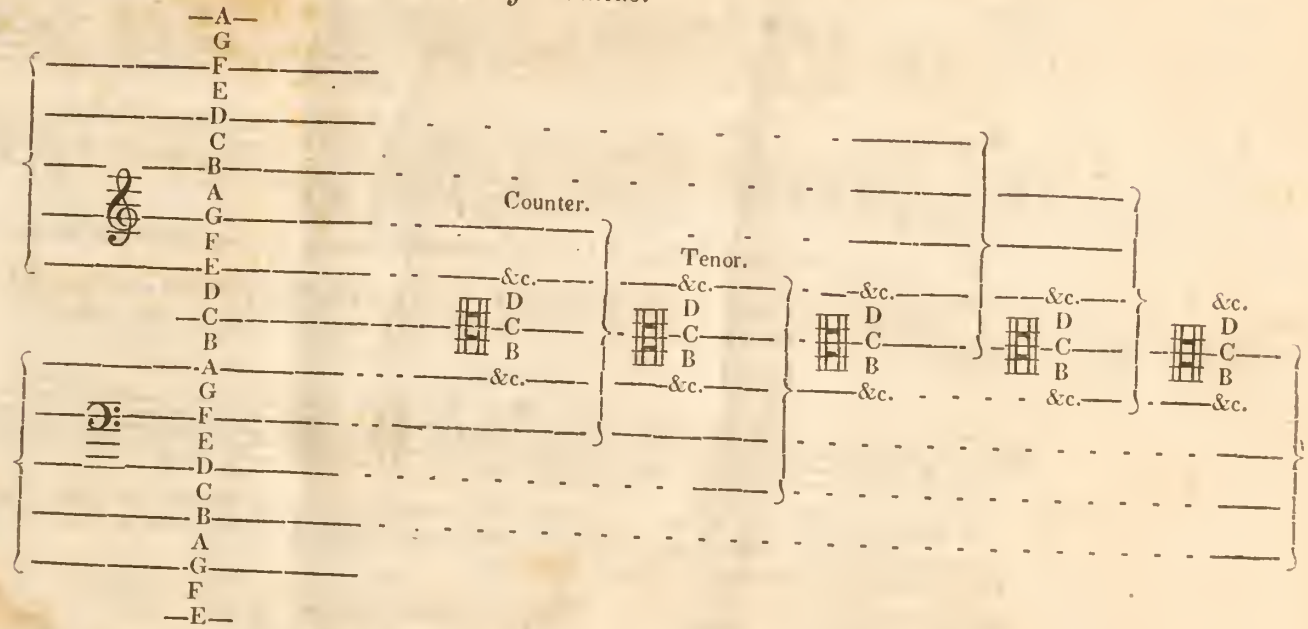
The F Clef is placed on the fourth line, and is used for Base.

The C Clef is placed on any of the lines, and is used for Tenor, Counter, &c.

The G Clef is placed on the second line, and is used for Treble; and in modern music, for Tenor, Counter, &c.

2. The following scale of sounds, from the lowest Base to the highest Treble, is formed by the Staff, the Clefs, and the Letters; and is called the Natural Scale.

Scale of Sounds.



The pitch of the notes in the Natural Scale, depends on the lines and spaces which they occupy, the lowest sound being on the lowest line, the highest sound on the highest line, &c. The Leger line above the Base, has the same pitch as that which is below the Treble, and the same as the C Clef line.

What is said of the Primary sounds?

3. The Primary sounds form a scale of eight notes ascending and descending; and from these Primary sounds, all the rest are derived.

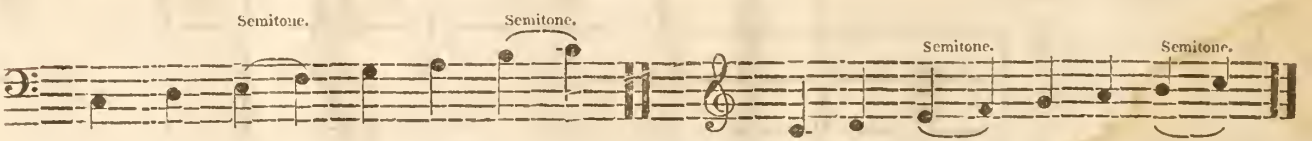
4. The eight notes in the Natural Scale, commence and end with C, in the Base, Tenor, Treble, &c. and this C, is called a key-note.

EIGHT NOTES.

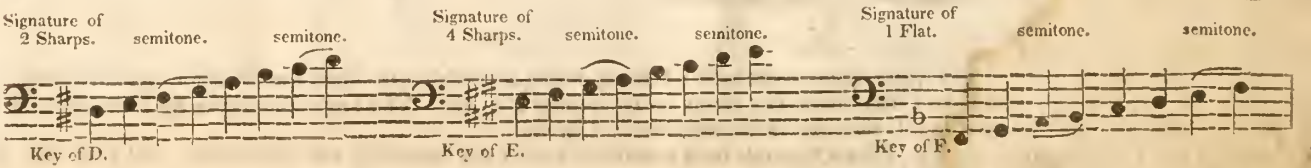
When the G Clef is used for Tenor or Counter, the sounds are to be reckoned eight degrees lower than when it is used for Treble.

How does the voice proceed in tuning the Natural Scale?

5. While tuning the notes of the Natural Scale, the voice raises or falls by unequal degrees, called tones and semitones. The semitones are two, situate between E and F, and B and C: Between all the other degrees, are tones.



6. The eight notes may be made to commence on any one of the lines or spaces of the Staff: but, as every remove requires a corresponding change in the position of the two semitones, this change is pointed out by Flats and Sharps placed at the beginning of a movement, which are called the Signature.



What are the removals of the Scale called?

7. The removals of the Scale are called its transpositions.

What syllables are used in forming the voice?

8. To aid the singer in forming his voice in these transpositions, the syllables *faw, sol, law, mi,* are used.

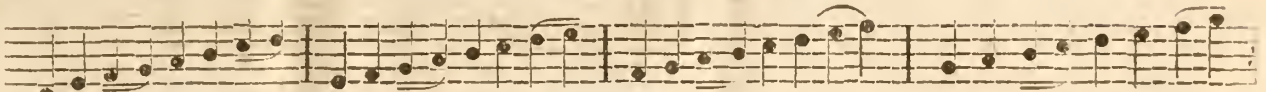
How are they applied to the eight notes?

9. In ascending the eight notes, the syllables are *faw, sol, law, faw, sol, law, mi, faw,*—and in descending, they are *faw, mi-law, sol, faw, law, sol, faw.*

Wherever the eight notes are placed, these syllables are applied to them in the same manner.

Between what syllables are the two semitones found?

10. The two semitones in these Scales, are always found between *mi, faw,* and *law, faw.*



faw, sol, *law, faw,* sol, law, *mi, faw,* faw, sol, *law, faw,* sol, law, *mi, faw,* faw, sol, *law, faw,* sol, law, *mi, faw,* faw, sol, *law, faw,* sol, law, *mi, faw.*

B

11. Since the syllable *mi,* occurs but once in the eight notes, we have only to find its situation, and determine by this, the places of the other syllables. Thus:

What is said of the syllable *Mi?*

In the Natural Scale, the syllable mi, is on the B line; and of course, faw, is found on C, sol on D, &c.; but when a Flat is placed on the B line, *mi* is removed to E, and then, faw, is found on F, sol, on G, &c.

12. The situation of *mi,* may be acadily learned by the following Table.*

How may the place of the syllable *mi* be known?

In the Natural Scale, *mi,* is in B.

But if B be flat, mi is removed to	E,	or, if F be sharp, mi is removed to	F,
if B and E be flat, - -	A,	if F and C be sharp, - -	C,
if B, E and A be flat, - -	D,	if F, C and G be sharp, - -	G,
if B, E, A and D be flat, -	G,	if F, C, G and D be sharp, -	D,
if B, E, A, D and G be flat, -	C,	if F C, G, D and A be sharp, -	A.

* Some teachers prefer the application of the syllables, *do, ri, mi, faw, sol, law,* si, in which case *si,* becomes the leading note, *do,* the principal Major key, and *law,* the principal Minor. The table of signatures after this plan, would read thus:—"In the naturall scale, *si,* is in B; but if B be flat, *si* is in E, &c. Si thus taking the place of mi, and the other syllables named accordingly.

Can you form your voice on the eight notes of the Natural Scale

Explanation of the Scales.

NATURAL SCALE.—Mi in B.
Key, C.
G Clef for Treble, Tenor, and Counter.
Key. faw, sol, law, faw, sol, law, mi, faw.
F Clef for Base.
Key. faw, sol, law, faw, sol, law, mi, faw.
TRANSPOSITION BY FLATS.
B♭—Mi in E.
Key, F.
Key. faw, sol, law, faw, sol, law, mi, faw.
Key. faw, sol, law, faw, sol, law, mi, faw.
B & E♭—Mi in A.
Key, B♭
Key. faw, sol, law, faw, sol, law, mi, faw.
Key. faw, sol, law, faw, sol, law, mi, faw.
B, E & A♭, Mi in D.
Key, E♭.
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.
B, E, A, & D♭, Mi in G.
Key, A♭.
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.
B, E, A, D & G♭, Mi in C.
Key, C♭.
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.

TRANSPOSITION BY SHARPS.

F♯, Mi in F.
Key, G.
F & C♯, Mi in C.
Key, D.
Key. faw, sol, law, faw, sol, law, mi, faw.
Key. faw, sol, law, faw, sol, law, mi, faw.
Key. faw, sol, law, faw, sol, law, mi, faw.
Key. faw, sol, law, faw, sol, law mi, faw.
F, C & G♯, Mi in G.
Key, A.
F, C, G & D♯, Mi in D.
Key, E.
F, C, G, D & A♯, Mi in A.
Key, B.
Key. f, s, l, f, s, l, mi, .
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.
Key. f, s, l, f, s, l, mi, f.

As the C Clef is but little used in modern music, it is sufficient to remember, that when it stands on the 4th line, the scales, syllables, &c. are to be reckoned one degree higher than they are in the G Clef, (used for men's voices;) and, that, when it stands on the 3d line, the scales are to be reckoned one degree lower instead of higher.—*See Scale of sounds, Art.* 2d.

What are Modulations?

13. When the scale changes in the midst of the movement, the Flat, or Sharp, or Natural which designates it, is placed immediately before the note which is affected by the change. Changes of this character are called modulations.

Modulations.

What are Accidentals?
What is said of the Flat?
What of the Sharp?
What of the Natural?

14. Flats, Sharps and Naturals, thus placed in the midst of a tune, are called *Accidentals.*

15. A Flat set before a note, requires that its pitch should be made one semitone lower than usual.

16. A Sharp set before a note, requires its pitch to be raised one semitone.

17. The Natural is used when notes that have been flatted or sharped are to be restored to their primitive sound.

18. To assist the singer in forming his voice on the accidental semitones, two methods are in common use. One method is, to make the whole order of the syllables, the same as it would be in the regular changes of signature. (See Article 13. last example.) The other is, to change the names of those notes only that are *specially affected* by Accidentals.

What syllables are used when notes are flatted or sharped?

In general, when *faw, sol, law,* are sharped, they may be called *fi, si, li,* in imitation of the syllable *mi*, and pronounced nearly as broad as the words, *fay, say, lay.* When mi is flatted it may be called *faw.*

The effect of an accidental is not always confined to the note which immediately follows it: it extends, unless counteracted, through all the notes that occupy the same line, or space, or letter, to the next bar:* And when one measure ends, and the next begins with the same note, the effect extends beyond the bar.

EXAMPLES OF THE EFFECT OF ACCIDENTALS CONFINED TO ONE NOTE.

* See the Section on Time

EXAMPLES OF THE EFFECT EXTENDED.

What syllables are used when notes are restored by the Natural?

19. When a Natural occurs as an accidental to restore sounds that had been flatted, the syllable *fi*, *si*, or *li*, is applied, as in the case of Sharps: when it is used to restore sounds that had been sharped, the syllable *faw*, is required. Frequently, however, nothing is required but to restore the regular name, as follows.

EXAMPLES OF THE NATURAL.

What is the Natural Scale of the eight notes called?

20. The Natural Scale of the eight notes with all its transpositions, is called *Major, as when we say a tune is composed on the key of C Major, or on G Major, &c.*

What is said of another Primitive Sound?

21. But besides this Scale and its transpositions, there is another Primitive Scale of eight notes, which is called *Minor*, and which has an equal number of transpositions with the Major Scale.

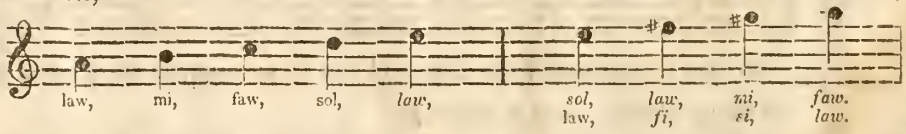
22. The Primitive Minor Scale of eight notes, commences and ends with A, which is called its key: but the 6th and 7th notes of this Scale *ascending*, are always sharped; and the remark equally applies to the transpositions.

Primitive Minor Scale of Eight Notes.

Can you form your voice on the Minor Scale?

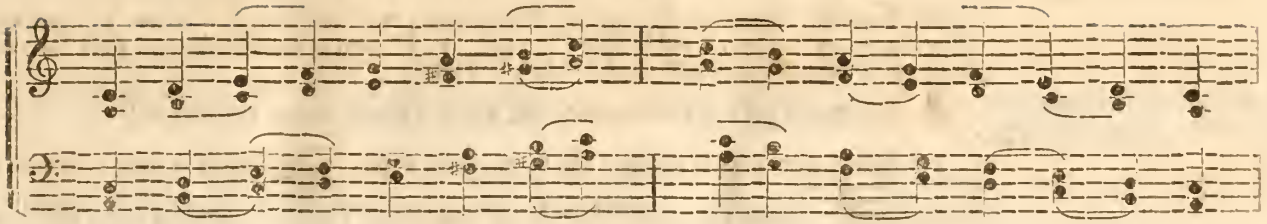
23. The ascending Minor Scale is tuned like the Major Scale, with the exception of its third degree, which is a semitone lower than the same degree in the Major Scale. But, in the descending Minor, the 6th and 7th also, are a semitone lower than the 6th and 7th of the Major. This will appear evident, by comparing the last example of the Natural Major Scale. (See page x.)

24. The two semitones in each of the two principal Scales, being designated by the same syllables, *mi*, *faw*, and *law*, *faw*, the voice readily accommodates itself to the differences that occur in the Scales, with the exception of those that are occasioned by the ascending 6th and 7th above mentioned. This difficulty may be vanquished by applying a part of the Major series of syllables to the Minor Scale, as follows.



25. The Primitive Minor Scale on A, is found two degrees below the Natural Major Scale on C; and it preserves the *same relative* situation, (i, e. two degrees below the Major Scale,) in all its transpositions: therefore, by placing dots two degrees below the notes included in each of the transpositions exemplified at pages x and xi, observing to precede every sixth and seventh note with a Sharp, the pupil will be furnished with the transpositions of the *Minor* Scale, and be enabled at the same time, to compare them with those of the Major Scale. This he can readiy do with his pencil, taking his hint from the following example.

THE PRIMITIVE MINOR SCALE COMPARED WITH THE MAJOR.



N. B. The Slurs, as in preceding examples, point out the situation of the two semitones in the Scales.

26. The two principal Scales, as above represented, are called *relative* throughout all their transpositions.

27. In every tune, some one key (or style of the octave) is found to predominate; and this key is always the last note in the Base. It is often found, also, on the last note in the other parts, especially in the Air. The syllable *faw*, designates the sharp key, and the syllable *law*, the flat key.

28. Modulations are frequently made from the principal key to its relative or to its transpositions, even in the plainest movements; but they are comparatively of short continuance; These will be illustrated in the Practical Lessons. [See Art. 71.

SECTION II.—*Of the duration of Sounds.*

What are Notes?

29. Notes are the representatives of musical sounds.

What are Rests?

30. Rests are marks of silence.

How many kinds of notes and rests are there? and what their names?

31. There are in common use, six kinds of Notes; the Semibreve, the Minim, the Crotchet, the Quaver, the Semiquaver, and the demisemiquaver; and the same number of Rests, bearing the same names.

What is the white note called?

What is the white note with a stem called?

What is the black note with a stem called?

When the black note has one hook, or two hooks, or three hooks, what is it called?

Can you describe the Rests?

NOTES. RESTS.

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver. Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.

What proportions in length of time do the notes bear to each other?

32. The proportion of time which the notes bear to each other is that of one to two.

One Semibreve equals two Minims, one Minim equals two Crotchets, one Crotchet, two quavers, &c. Or, taking the Semibreve for a measure-note, it will be found to require two Minims, or four Crotchets, or eight Quavers, or sixteen Semiquavers, or thirty-two Demisemiquavers, to equal it in length of time.

How is the time of the Rests reckoned?

33. The time of the Rests corresponds with that of the notes bearing the same name.

34. Besides these notes in common use, there are the Breve, equal in length to two Semibreves and the Demiquaver, equal to one half of the Demisemiquaver. Their corresponding Rests are—the Breve Rest, thus, and the Demiquaver Rest, thus,

35. The time of the notes, is also varied by the following characters.

POINT OF ADDITION. FIGURE THREE. MARK OF DISTINCTION. HOLD.

Can you describe the Hold?

What is said of the Point of Addition?

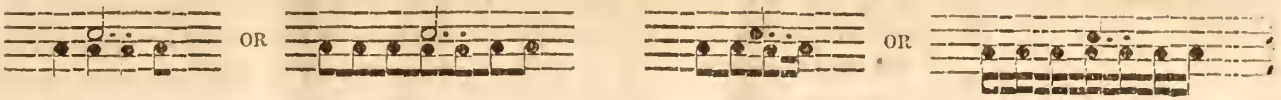
36. A *Point* at the right hand of a note or rest, adds one half to its length of time. The semibreve, for instance, equals two minims; but when pointed, it equals three. The minim equals two crotchets; but the *pointed* minim, equals three crotchets, &c.

POINTED NOTES AND RESTS WITH THEIR VALUE.

37. A note is sometimes *twice* pointed, by which means it receives an addition of three quarters to its nominal length.

A minim twice pointed has, therefore, the value of three crotchets and a half, or seven quavers. A crotchet twice pointed, has the value of three quavers and a half, or seven semiquavers.

EXAMPLES.

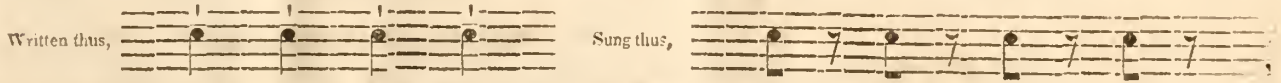


Of what use is the Figure Three?

The *figure three*, placed over or under any three notes, diminishes their value one third, as when *three* crotchets are sung in the time of *two* crotchets; three quavers in the time of two quavers. [*See Article* 61, *last example.*

What is the use of Marks of Distinction?

Marks of distinction are placed over such notes as are to be sung with peculiar distinctness. About one half of their time is occupied with silence. [*See Dying Christian, 2d strain.*



Of what use is the Hold?

The *Hold*, leaves the *time* of a note or rest to be lengthened at the pleasure of the performer.*

The Hold is also used in ancient psalmody to mark the end of a line of poetry; and in tunes that end in a repetition of a part or the whole of the first strain of a movement, it is used to mark the close.

The same character is sometimes used to signify that the vocal or instrumental performer is expected to introduce a short extemporaneous passage or flourish, just *previous* to the final close. It is then called a *Cadenza*. The Cadenza may generally be known by the *place it occupies:* but it has no admission in church music.

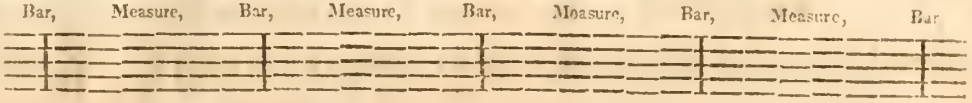
SECTION III.—*Of Time.*

How are strains and movements divided?

How are Measures formed?

42. Every strain or movement in music, is divided into equal portions of time, called Measures.

The Measures are formed by straight marks down across the Staff, called Single Bars.



* When the syllable under it, is *unaccented*, it generally makes a sudden cessation of voice; as in the word "*victory*," near the last cadence of the Dying Christian.

43. Time, strictly speaking, consists of but two species; Common or equal, and Triple or unequal: but by the union of two or more measures of either of these species, a third species is formed, which is called Compound Time.

How many species of Time are there?

There are therefore reckoned three species of Time; Common, Triple, and Compound.

44. In each species there are three principal varieties, which are distinguished by appropriate signs.

45. The signs of the varieties are, the semicircle, which represents the semibreve, and certain figures which denote fractional parts of its value, as $\frac{2}{4}$ two fourths of the value of the semibreve, i. e. two crotchets, equal to one minim, or four quavers, &c.

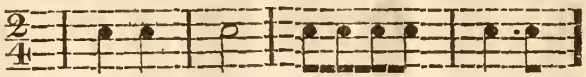
How are the varieties marked in Common Time?

46. In Common Time, the first variety is marked by the semicircle, $\overline{\mathbf{C}}$ the second by the barred semicircle, $\overline{\mathbf{C}}$ and the third, by the figures $\frac{2}{4}$

EXAMPLES IN COMMON TIME.

1st Variety. 2d Variety.

3d Variety.



What is said of the first variety of Common Time?

The first variety of Common Time, has in each measure, the value of a semibreve, which is usually sung in the time of four beats.

What of the second variety?

The second variety differs from the first by requiring only two beats.

What of the third?

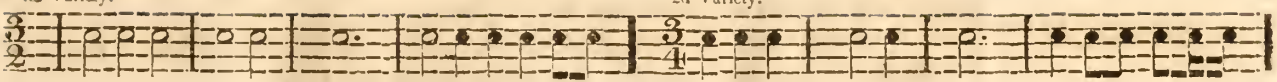
The third variety has in each measure, the value of two crotchets, requiring two beats.

How are the varieties marked in Triple Time?

47. The varieties of Triple Time are known by the characters, $\frac{3}{2}$ $\frac{3}{4}$ and $\frac{3}{8}$

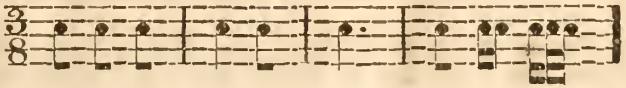
EXAMPLES IN TRIPLE TIME.

1st Variety.



2d Variety.

3d Variety.



What is said of the three varieties of Triple Time?

The first variety of Triple time, has the value of three minims in each measure; the second has the value of three crotchets; and the third has the value of three quavers.

How many beats are required?

Each of these varieties requires three beats in a measure.

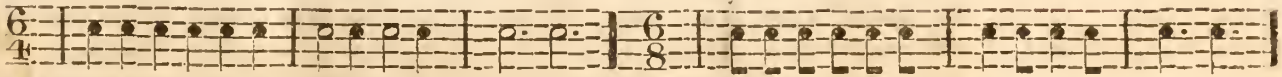
48. The principal varieties of Compound Time, are formed by the regular union of two or more measures of Triple Time, through the omission of part of the single bars: thus,—two measures of $\frac{3}{4}$ make one measure of $\frac{6}{4}$ two measures of $\frac{3}{8}$ make one of $\frac{6}{8}$ &c.

How are the principal varieties of Compound Time marked?

49. The characters, $\frac{6}{4}$ $\frac{6}{8}$ and $\frac{12}{8}$ are used as marks of Compound Time.

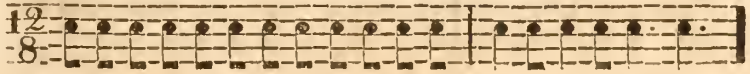
EXAMPLES IN COMPOUND TIME

1st Variety.



2d Variety.

3d Variety.



What is the value of the notes contained in these varieties?

The first variety of Compound Time, has the value of six crotchets in each of the meausres; the second has the value of six quavers; and the third has the value of twelve quavers.

How many beats are required in the 1st and 2d varieties?

50. The first and second varieties require, when the *performance is slow*, six beats to a maesure; but when the performance is quick, they require only two beats. [*See examples in the next Section.*

How many in the 3d variety?

51. The third variety of Compound Time, usually requires four beats in each of its measures.

52. To these may be added, such variations as are marked by $\frac{9}{8}$ equal to nine quavers. $\frac{9}{16}$ equal to nine semiquavers:—and a few others: but they are seldom used except in secular music.

SECTION IV.—*Of Beating, Accent, and Syncopation.*

53. In beating, the motion of the hand should always take place in regular intervals of time: but the length of these intervals should vary according to circumstances. The slowness or rapidity of a movement, depends less on the signs of varieties, (*See Section 3d,*) than on the nature and design of the composition.

In vocal music, the character of the words which are to be sung; and in instrumental music, the title of the piece, such as March, Gigue, Waltz, &c. are generally sufficient indications of the slowness or rapidity required. But where the nature of the movement might seem doubtful, the musician has recourse to technical terms—such as *Largo, Adagio, Presto.*

What is said of beating?

In beating, the hand should always fall on the first part of the measure and rise on the last part.

In measures that require four beats, the hand falls and rises twice; and in Triple time, it has two motions downwards before it rises.

What is Accent?

54. Accent is a stress of voice which takes place on what is called the *strong* parts of the measure.

Where is the principal Accent?

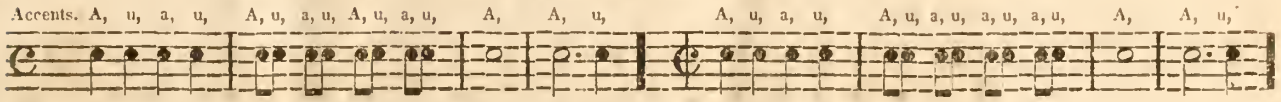
The principal accent takes place in each measure, at the first downward motion of the hand.

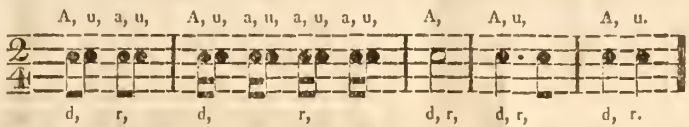
In slow movements, the second downward motion usually requires a strong accent: and there are also subordinate accents, which, in notes of equal length, alternate with the unaccented notes; being found on the third, fifth, and seventh crotchets or quavers. A single note, though long, requires but one stress of voice.

EXAMPLES IN BEATING AND ACCENTING.

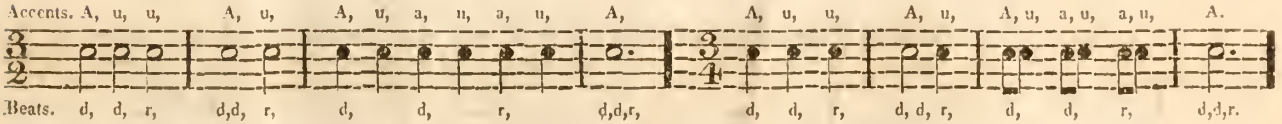
The letter *d*, marks the downward motion of the hand, and the letter *r*, the rising motion. The principal accent is marked thus, (A) and the subordinate, thus, (a) and the unaccented notes with the letter *u*.

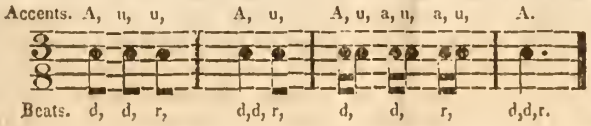
COMMON TIME.





TRIPLE TIME.





COMPOUND TIME.

Acc'ts. A. u, u, a, u, u, A, u, a, u, A, a, A, u, a, u, a, u, a, u, a, u, a, u.
Slow. d, d, r, d, d, r, d,d, r, d,d, r, d,d,r, d,d,r, d, d, r, d, d, r.
Quick. d, r, d, r, d, r, d, r,
Accents. A, u, u, a, u, u, A, u, a, u, A, u. A, u, a, u, a, u, a, u, a, u, a, u.
Slow. d, d, r, d, d, r, d,d, r, d,d, r, d,d,r, d,d,r, d, d, r, d, d. r
Quick. d, r, d, r, d, r, d, r.
Accents. A, u, u, a, u, u, a, u, u, a, u, u, A, u, a, a, u, a, u, a, u, a, u.
Beats. d, r, d, r, d, r, d, r,

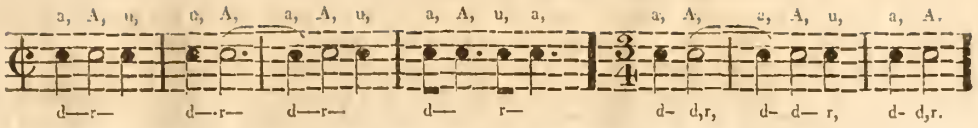
Examples in beating and accenting can do no more than illustrate general rules; against which, there are necessarily many exceptions. In some extreme cases, for instance, the principal accents are placed nearer together, by adding stress to notes which usually take the subordinate accent; and instances are not wanting, where, in Common Time, the number of beats must be doubled, and the accents regulated accordingly.—*See Christmas in the Harmouia Sacra.* The just expression of the words, will lead the vocalist to understand most of these cases.

55. Owing to these irregularities of the accent, it often becomes impossible for the auditor, while listening to a performance, to ascertain in what particular variety of Time the music is written; although he can tell whether the movement is common or Triple, he can not ascertain which of the varieties of these species is employed nor can he always tell, whether the *Triple Time he recognizes,* be written in the ordinary characters, or whether it may not *appear on paper in some one of the varieties of Compound Time.* The same melody too, is frequently written in different varieties, without the least design of changing its character; and the varieties are, therefore, more in number than is required for the purpose of Notation.

What is said of notes of Syncopation?

56. Notes of Syncopation take their name from the circumstance of their *beginning* on the *weak,* and *ending* on the *strong* parts of the measure. They form an exception to the general rules of accent, and require a stress of voice.

EXAMPLES:



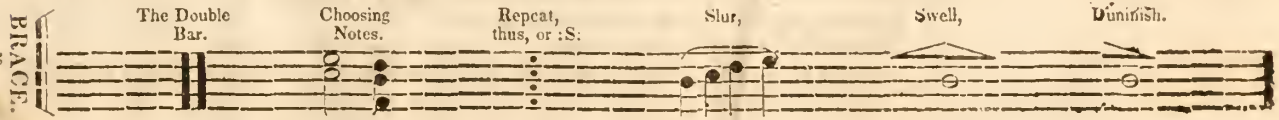
57. Another variation of the accent, frequently takes place in vocal music, where the accent of the words is irregular. The following melody, for instance, when sung in the words—"*Wĭth pĭtyĭng ēye, thĕ Prĭnce ŏf Grāce*"—would require the regular accent, but when the line—"*Plūng'd ĭn a gūlph ŏf dārk dĕspaīr,*" is adapted to the same melody, the accent should receive a correspondent arrangement.

In psalmody, where the tunes are transposed to so many different words, such variations of the accent become very important.

SECTION V.—*Of the remaining Musical Characters.*

58. The characters which remain to be described are the following:—

Can you describe the remaining musical characters?



to which may be added, the Graces, and the Abbreviations.

Of what use is the Brace?

The Brace connects such parts as are to be sung together; viz. *Air, Tenor, Base, &c.*

Of what use is the Double Bar?

The Double Bar, shows the end of a strain or period.

What is said of Choosing Notes?

Of Choosing Notes, any one may be sung.

Two or more distinct parts are often found in the same staff, in the form of Choosing Notes. [*See Installation.*

Of what use is the Repeat?

A Repeat shows what part of a tune is to be sung twice successively.

A similar character (:‖:) is used to denote the repetition of a word or phrase.

When the figures 1, 2, occur at the close of a passage which is to be repeated, the notes under figure 1, are to be sung *before* repeating, and to be *exchanged* for those under figure 2, *after* repeating. Both are to be sung after repeating if united by a slur. In modern music, the expressions 1*st time*, and 2*d time*, are often used.

What is said of the Slur?

The Slur connects such notes as belong to one syllable.

59. When the Slur is drawn over several pairs of notes having the same specific length, the second note under each Slur is shortened, and the voice suspended during its proper time.

EXAMPLES.

The Slur, in instrumental music, shows that the notes under it are to be played in close connexion.

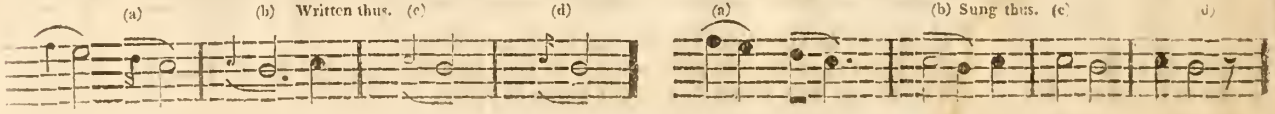
The Swell, denotes a gradual increase of voice, followed by a diminution.

The Diminish requires a gradual diminution of voice.

What is said of Appoggiatures?

60. The most important Graces in music, are Appogiatures, and After-notes.

Appogiatures are small notes which take their time from the notes which immediately *follow* them.



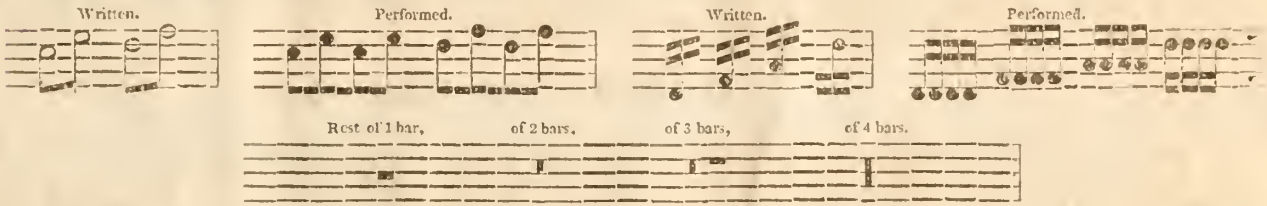
What is said of After-notes?

After-notes take their time from the notes which immediately *precede* them.

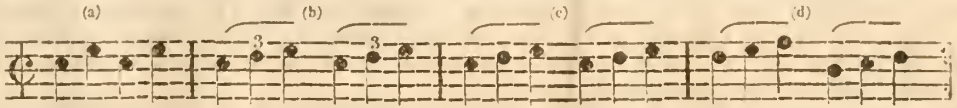
Appoggiatures and After-Notes are not reckoned in making up the time of the measures; but are *deducted* from the time of the notes on which they depend. This, for the most part, is done in proportion to their own nominal value, with the exception that the Appoggiature receives double its nominal value when it precedes a pointed note.*

The other graces of Melody, such as the *Shake*, the *Turn*, the *Beat*, the *Mordent*, &c. &c. have no proper place in church music.

61. The most common Abbreviations of notes and rests are the following.



The figure three is often omitted in a succession of triplets, while its effect continues; as in the following example at (c) and (d), where six crotchets are sung in the time of four crotchets.



* Owing chiefly to the carelessness of copyists and printers, the Vocalist cannot be furnished with any rule respecting these graces, that is of infallible application.

PART SECOND.

OF EXECUTION.

[The pupil is not required to commit any portion of the following pages to memory.]

Execution implies a practical knowledge of musical characters; and embraces all that relates to good performance.

Though both the ear and the voice are, to a great extent, improvable by cultivation; yet, the foundation of this improvement must be sought for, in the natural constitution, which, in many instances, is so unfavourable as to forbid all efforts for acquiring the art.

The ear and the voice are found in such ever-varying degrees of imperfection, that it is often difficult to ascertain whether the pupil should be encouraged to proceed, or induced to relinquish his exertions: but in all cases of doubt, let him confine his attention to the tuning of the eight notes; and, if his voice continue to prove unmanageable here, it is certain that all further efforts will be useless.

SECTION I.—*On Tuning the Voice.*

62. The voice, even of the most gifted individual, needs to be formed by the gradual process of cultivation.

63. The voice is rendered disagreeable by various circumstances. It may be too *nasal, labial, dental, or guttural:** and it may be made too feeble, or too powerful, or be too much forced. To correct the former defects, the Italians make use of the interjection *Ah!* pronounced deep in the throat, which gives the organs of voice their right position or conformation. The English use the syllable *awe*, with equal success, which gives the voice a less slender tone than is required in Italian.

64. Let the pupil first pronounce with his speaking voice, the syllable *awe* several times successively, deep in the throat, until he can recollect what position of his organs is required; and then let him be careful to preserve that position while he attempts to give the same syllable a musical utterance. This done, let him proceed with the syllables *faw, sol, law*, uttering them in a similar manner. This exercise must be often repeated throughout the whole course of cultivation; and though the result of the earliest efforts may prove offensive to the ear, yet the voice will eventually acquire both strength and sweetness by the process, as well as free itself from every disagreeable impediment.

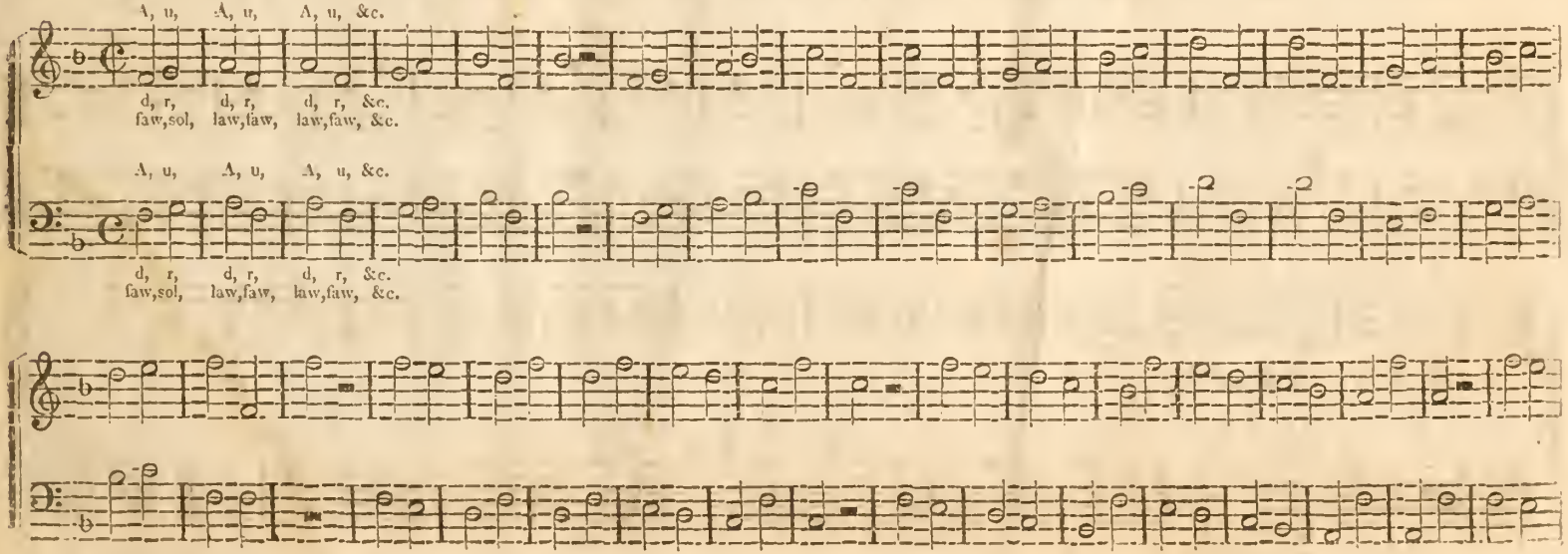
A strong voice is easily reduced in strength; a feeble one, if habitually exerted, will gradually acquire strength. A voice which is too much forced in its appearance, needs to be confined to either a higher or lower key: yet something of this disagreeable quality is inseparable from the process of cultivation; and it not unfrequently happens that the same voice may be formed with equal propriety on the low and the high portions of the scale.

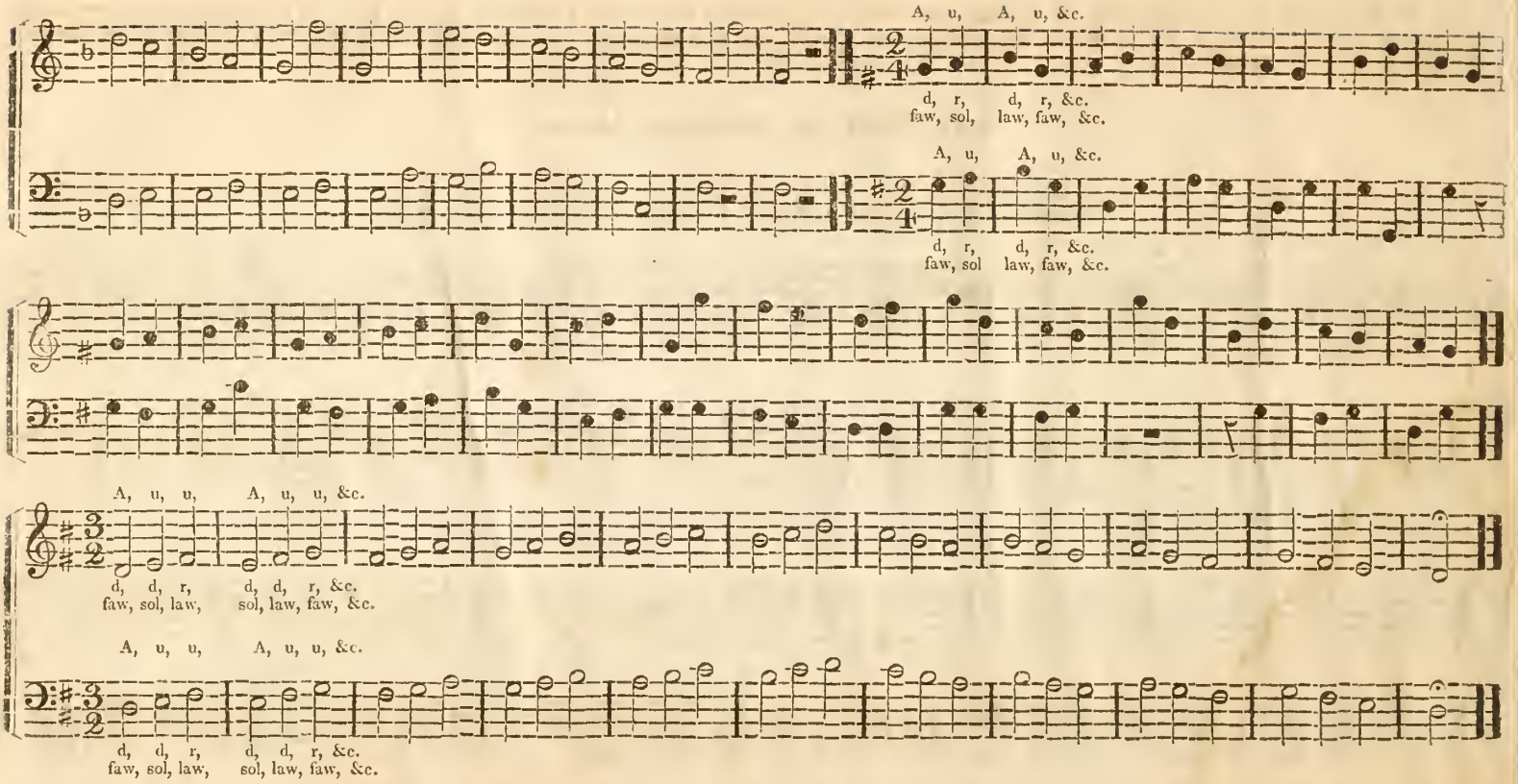
* That is, it may be forced too much through the *nose*, the *lips*, or the *teeth*, or be formed too deeply in the *throat*.

65. When the pupil has made some progress in forming his voice, and has learned to apply the syllables to the scale with its transpositions, as represented at pages 10th and 11th, he may proceed with the exercises in the next Section, first reading the syllables, and afterwards singing them, and beating the time with his hand.—*See Part First, Sec.* iv.

SECTION II.—*Practical Lessons.*

FRAGMENTS OF THE EIGHT NOTES IN CHARACTERS OF EQUAL LENGTH.




A, u, A, u, &c.
d, r, d, r, &c.
faw, sol, law, faw, &c.
A, u, A, u, &c.
d, r, d, r, &c.
faw, sol law, faw, &c.
A, u, u, A, u, u, &c.
d, d, r, d, d, r, &c.
faw, sol, law, sol, law, faw, &c.
A, u, u, A, u, u, &c.
d, d, r, d, d, r, &c.
faw, sol, law, sol, law, faw, &c.

The pupil can easily add to the preceding exercises, by selecting such tunes from the following work, as nearly correspond with them in difficulty.—*See Old 100th, Dundee, York, St. Michael's, &c.*

66. By considering the *eight notes* as the alphabet of his art, and by carefully applying them to the scale of the tunes he commences with, the pupil will by degrees, render himself familiar with the sounds of the lines and spaces, except where *accidental semitones* occur. But he should be early initiated, thro' the assistance of his teacher, in such exercises as are analagous to the following; and these exercises should be frequently dwelt upon and repeated, on suitable occasions, throughout the whole course of instruction.

N. B. In the following exercises, let the singer proceed with the several series of syllables in the order they occur, giving to each series the sounds which belong to the first.

1st Series—faw, *mi*, faw, sol, faw, *mi*, faw, *mi*, faw. 1st—sol, law, mi, faw, 1st—sol, *faw*, law, *mi*, faw, *faw*, law. 1st—faw, sol, law, law, mi, *faw*.
2d Series—sol, *fi*, sol, sol, sol, *fi*, sol, *fi*, sol. 2d—faw, sol, law, faw. 2d—faw, *faw*, law, *fi*, sol, *faw*, law. 2d—sol, law, mi, sol, law, *faw*.
3d Series—law, *si*, law, law, law, *si*, law, *si*, law. 3d—law, *fi*, *si*, law.
4th Series—faw, *law*, faw, faw, faw, *law*, faw, *law*, faw.

When these examples and others of a similar character, shall have been rendered familiar by repetition, and the pupil shall have acquired the power of preserving the true pitch while sounding them, he will then be able to execute such accidental semitones as occur in ordinary psalmody.

67. After dwelling sufficiently on such examples as have already been given in this section, the next thing is, to attend to the Time tables, to beating, &c. as directed in Part 1st, Sections 3d and 4th; after which the pupil may proceed in practising tunes containing notes of *dissimilar length;* first selecting the easiest, and afterwards those which are more difficult.

68. Beating, though for the most part unnecessary in public performances, should be most perseveringly inculcated during the period of pupilage. A rapid motion followed by a sudden stop, marking equal portions of time, represented by the numbers 1—2, 1—2, 1—2, &c. striking the hand at 1, and stopping at 2, constitutes the most convenient and effectual method of marking time.

69. The next thing is to apply the general principles of accent, as indicated by the beats; and afterwards, to attend to the exceptions against these general principles: And in this way, proceeding from those exceptions which are of the most obvious nature, to such as require more delicacy of application, the pupil may gain in time, a practical knowledge of enunciation.

70. Before advancing from plain psalmody to pieces of a miscellaneous character, some farther attention must be devoted to accidental semitones.

In the simplest cases of accidentals, the mere alteration of particular syllables may suffice. *See such tunes as Burford, St. Mary's, St. Ann's, and Bedford:* but, where cases occur, respecting which the pupil apprehends the least difficulty, he may change the whole order of syllables, as mentioned in article 18th, page 12th, considering each accidental for the time being, as effecting a real change of signature. *See also, Article 6th, page 8th.* This leads us to speak more particularly of Modulation.

SECTION III.—*Of Modulation.*

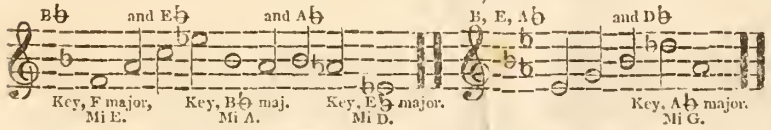
71. A perfect knowledge of Modulation, is not to be acquired without making considerable advances in the science of harmony: and this is the reason why it becomes necessary to provide so many facilities for the vocalist, towards acquiring the management of his voice where accidentals occur: yet, as the latter

are always pointed out by distinct characters, a slight knowledge of modulation, well reduced to practice will, in time, enable the pupil to perform the most difficult passages; and this is all that is required of the mere executant, in relation to the subject. A few remarks and examples shall, however, be subjoined.

First. When accidentals occur, the first inquiry is, whether they form regular additions to the signature. *See article 6th, page 8th; also, Explanation of Scales, at pages 10th and 11th.* When this is the case, the key may be found, and the order of the syllables be changed, as in transpositions.

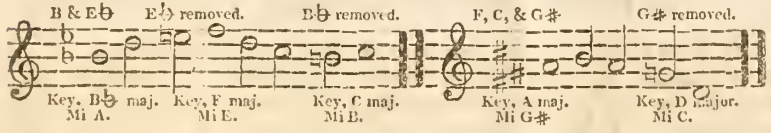
EXAMPLES.*

MODULATION BY FLATS;



MODULATION BY SHARPS.

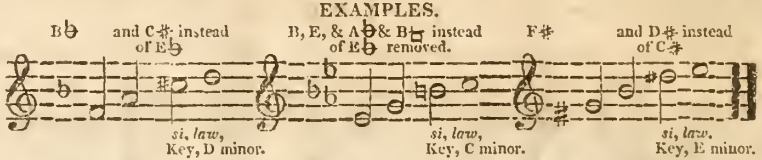
MODULATION BY NATURALS.



Second. But if any accidental occurs which cannot be considered as an addition to the signature, it may be known that the scale is minor; and if the accidental is such as to *elevate* the voice, the key is found one degree above it.

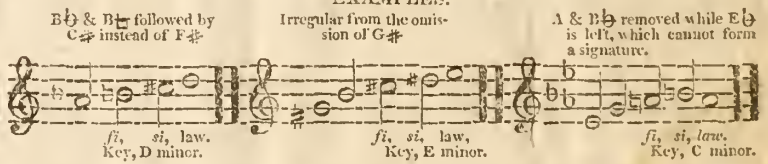
* The semibreves represent the keys.

EXAMPLES.



Third. When two adjoining letters, such as B C, C D, A B, are elevated by accidentals, the scale is minor, and the key is situate one degree above the highest of the two letters.

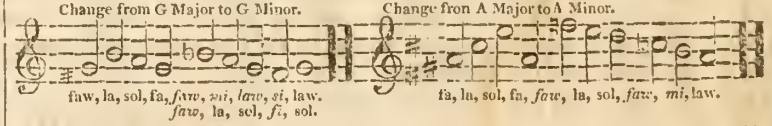
EXAMPLES.


B♭ & B♮ followed by C♯ instead of F♯
Irregular from the omission of G♯
A & B♭ removed while E♭ is left, which cannot form a signature.
fi, si, law. Key, D minor.
fi, si, law, Key, E minor.
fi, si, law. Key, C minor.

The accidentals, which appear in the two last examples, are such as are always required in the minor scale—*See article 22d.*

Fourth. When accidentals that cannot be added to the signature, have the effect of *depressing* notes, it may then be known that the *key* remains on the same letter, while the *scale* is changed from major to minor.

EXAMPLES.


Change from G Major to G Minor.
Change fron A Major to A Minor.
faw, la, sol, fa, faw, sol, law, si, law. faw, la, sol, fi, sol.
fa, la, sol, fa, faw, la, sol, faw, mi, law.

This subject is farther illustrated in the xiiith Lesson of the Musical Reader, commencing with the 74th page of the second edition of that work.

SECTION IV.—*Concluding Remarks.*

72. Our limits will not permit us to accompany the pupil through every stage of his progress: but, having been assisted thus far, he will find less difficulty in accomplishing the rest of his undertaking. Still, however, he will find much occasion for patient, persevering industry; and his progress will, of course, be gradual. Many things which are fully comprehended even at the first glance, will require the aid of habit in reducing them to practice: and though a multitude of particulars may sometimes be successfully brought into the same view, so as to shorten the process of instruction and of application; yet the result of this experiment is more frequently disastrous; and this is doubtless the chief reason, why so few of the vocalists of this country ever learn to read music with facility. They are hurried onward from lesson to lesson, and made to pass over, in a few short evenings, what should have occupied their attention through a whole course of instruction. The result is, that their habits at best, are but imperfectly established; and not unfrequently do the individuals themselves, become so discouraged with this accumulation of objects, as to overrate the difficulties of the art, and undervalue their own capabilities.

We are aware that teachers often feel constrained to adopt this course, in consequence of the little time that is allotted them for the instruction of their pupils: and for *this* difficulty, it would be useless for *us* to think of proposing an entire remedy: Yet, under such circumstances as we are now alluding to, an instructer may effect much, by setting apart some small portion of every evening, for the purpose of directing his pupils in a progressive course of practical exercises. This course has now been pointed out, and we leave it to the discretion of teachers, to make such alterations or additions as their own judgment and experience may dictate.

But we cannot conclude these observations without adverting to a single topic of great importance.

73. An effective enunciation of the words is, above all things, necessary to the accomplished vocalist. In psalmody especially, the words contain the whole life and spirit of the exercise; and too much care and cultivation, therefore, can scarcely be devoted to the utterance of them.

The remarks made at article 64, on the utterance of the syllables *faw, sol, law*, may apply, with some qualification, to the generality of monosyllables. Strictly speaking, the vowels only are sung, while the consonants are, for the most part, articulated as in speech. The slender vowels may be modified without rendering them inaudible. A, as in *name*, e, as in *theme*, and i, as in *time*, for instance, may be rendered broader in singing than in speech. But the consonants will not at all admit of modification; they must be articulated with the greatest precision, and in a manner peculiarly forcible and distinct.

In passing from the utterance of syllables to that of words, the greatest care will be necessary; and if the pupil is to make any progress in the art of enunciation, his mistakes and errors must be pointed out to him at the very moment of their occurrence.

We have already adverted to the subject of musical accentuation, article 69, and as this embraces both the accent and the emphasis of language, we have only to add a word or two on the subject of effect.

74. It is very possible that the enunciation of the vocalist may be scrupulously correct, while at the same time it remains entirely destitute of feeling and pathos. But before any thing of importance can be done towards the attainment of true expression, every thing that concerns the *mechanism* of the art must be rendered familiar by habit. When this has been done—when the pupil can execute his tasks with entire ease, then the received principles of oratory, with suitable additions and restrictions, should be brought into full requisition for the formation and perfection of his style.

EXPLANATION OF MUSICAL TERMS.

Adagio—with a slow movement. This term generally indicates the second degree of slowness, though it is sometimes considered as synonymous with Largo, Grave, Gravemente.
Ad libitum—at pleasure.
Affettuoso— } in a style of execution adapted to express affec-
Amoroso— } tion, tenderness and supplication.
Air—the leading part, or melody.
Allegro—a brisk and sprightly movement.
Allegretto—less quick than Allegro.
Alto—Counter, or high Tenor.
Andante—with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino—quicker than Andante.
Anthem—a musical composition set to sacred prose.
A tempo—in time.
A—signifies in, for, at, with, &c.
Assai—generally used with some other word to denote an increase or diminution of the time of the movement; as *Adagio Assai*, more slow, *Allegro Assai*, more quick.
Bis—this term denotes the repetition of a passage in music.
Cantabile—a term applied to such movements as require an elegant, graceful, and melodious style of performance.
Canto—song; or in choral compositions, the leading melody.
Canto firmo—plain song.
Chorus—a composition or passage designed for a full choir.
Chromatic—a term given to accidental semitones.
Con—with.
Confuria—with boldness.
Crescendo, Cres, or <—with an increasing sound.
Con spirito—with spirit.
Da Capo, or *D. C.*—close with the first strain.
Del Segno—from the sign.
Diminuendo, Dim. or >—with a decreasing sound.
Dirge—a piece composed for funeral occasions.
Divoto—in a solemn and devout manner.
Duetto or *Duett*—music consisting of two parts.
Dolce—sweetness, softness, gentleness, &c.
Expression—that quality in a composition, from which we receive a kind of sentimental appeal to our feelings.
E—and; as, *Moderato e Pianissimo.*
Expressivo—with expression.
Fugue or *Fuge*—a piece in which one or more of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.
Forzando—(or *fz*) the notes over which it is placed are to be boldly struck and continued.
Forte—strong and full.
Fortissimo—very loud.
Grave— } (See Adagio.)
Grvaemente— }
Grazioso—graceful: a smooth and gentle style of execution, approaching to piano.
Harmony—an agreeable combination of musical sounds, or different melodies, performed at the same time.
Interlude—an instrumental passage, introduced between two vocal passages.
Interval—a musical sound. Also the distance between any two sounds, either in harmony or melody.
Largo—the slowest degree of movement. A quaver in Largo, equals a minim in Presto.
Larghetto—quicker than Largo.
Lento— } slow.
Lentemente— }
Legato—a term used in opposition to Staccato.
Mezzo—half, middle, mean.
Ma—not.
Ma non troppo—not too much: not in excess.
Maestoso—with grandeur of expression.
Melody—an agreeable succession of sounds.
Men—less.
Mezza voce—with a medium fulness of tone.
Moderato—between Andante and Allegro.
Molto—much.
Non—not.
Non troppo presto—not too quick.
Oratorio—a species of Musical Drama, consisting of airs, recitatives, duetts, trios, choruses, &c.
Overture—in dramatic music, is an instrumental strain, which serves as an introduction.
Orchestra—the place or band of musical performances.
Pastorale—a composition generally written in measures of 6-4 or 6-8, the style of which is soothing, tender and delicate.
Piano or *Pia*—soft.
Pianissimo, Pianiss or *PP*—very soft.
Poco—little, somewhat.
Pomposo—grand and dignified.
Presto—quick.
Prestissimo—very quick.
Quartetto—a composition consisting of four parts, each of which occasionally takes the leading melody.
Quintetto—music composed in five parts, each of which occasionally takes the leading melody.
Recitative—a sort of style resembling speaking.
Rippienno—full.
Sempre—throughout; as *sempre piano*, soft throughout.
Sostenuto—sustaining the sounds to the utmost of their nominal lengths.
Staccato—See *marks of distinction* in the rudiments opposite Staccato; also remarks at the end of the volume.
Soli, plural of *Solo*—but denoting only one verse to each of the several parts.
Senza—without: as *Senza Organo*—without the Organ.
Siciliano—a composition written in measures of 6-4, or 6-8, to be performed in a slow and graceful manner.
Soave—agreeable, pleasing.
Soto Voce Dolci—with a sweetness of tone.
Spirituoso—with spirit.
Solo—a composition designed for a single voice or instrument. Vocal solos, duetts, &c. in modern music, are usually accompanied with instruments.
Subito—quick.
Symphony—a passage to be executed by instruments, while the vocal performers are silent.
Tacit—be silent.
Tardo—slowly.
Tempo—Time.
Tasto Solo—denotes that the movement should be performed with no other chords than unisons and octaves.
Trio—a composition for three voices.
Tutti—all, all together.
Veloce—quick.
Vigoroso—with energy.
Vite—a lively and spirited style of performance.
Verse—one voice to a part.
Vivace—in a brisk and lively manner.
Volti—turn over.

MUSICA SACRA,

OR

UTICA AND SPRINGFIELD COLLECTIONS,

UNITED.

LUTZEN. C. M.

Tenor.
2d Treble.
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new dis - cover'd grace demands, A new and nobler song.
Air.

YORK. C. M.

Tenor.
2d Treble.
Not all the outward forms on earth, Nor rites that God has given; Nor will of man, nor blood, nor birth, Can raise a soul to heaven.
Air.

St. ANN'S. C. M.

Tenor.
2d Treble.
Air. The Lord, how fearful is his name! How wide is his command! Nature, with all her moving frame, Rests on his mighty hand.

Tenor.
2d Treble.
Lord, thou wilt hear me when I pray; I am lor ev - er
Air.
thine; I fear be - - - fore thee all the day, Nor would I dare to sin.

BARBY. C. M.

Tenor.
2d Treble.
Long have I sat be - - - - neath the sound, Of thy sal - - - - va - tion Lord;
Air.
6-5-
But still how weak my faith is found, And knowledge of thy word.
6
6
4
3
8 7
6 5
5 7
3

IRISH. C. M.

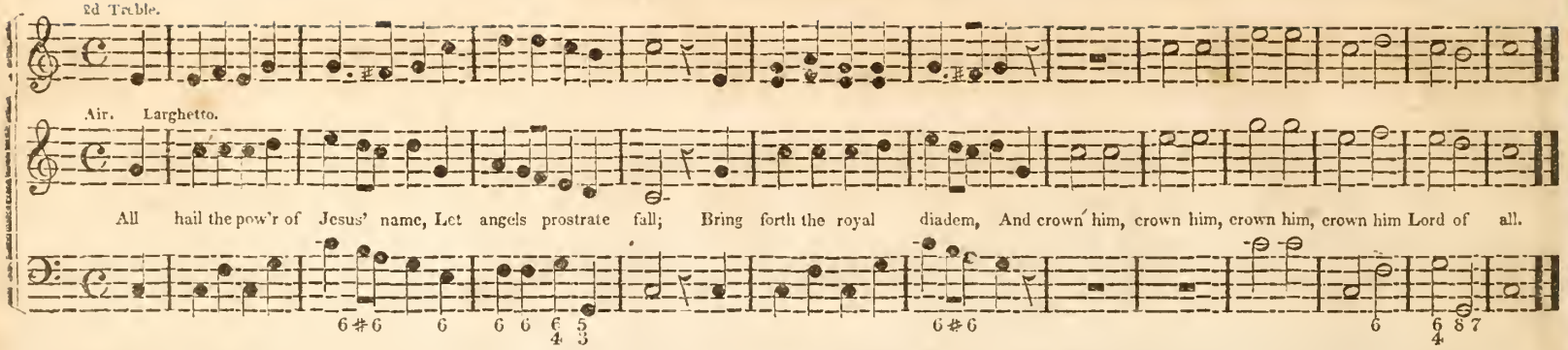
Tenor.
2d Treble.
Now shall my inward joys a - rise, And burst in - to a song; Al - mighty love inspires my heart, And pleasure tunes my tongue.
Air.

ABRIDGE. C. M.

Tenor.
2d Treble.
Great God, to thee my grateful tongue, My fervent thanks shall raise; Inspire my heart to raise the song, Which ecle - - brates thy praise.
Air. Andante.

HARBOROUGH. C. M.

Shrubsole.


2d Treble.
Air. Larghetto.
All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, crown him, crown him Lord of all.

2 Let high born Seraphs tune the lyre,
And as they tune it, fall
Before his face, who tunes their choir,
And crown him—Lord of all.

3 Crown him, ye morning stars of light,
Who fix'd this floating ball;
Now hail the strength of Israel's might,
And crown him—Lord of all.

4 Sinners, whose love can ne'er forget,
The wormwood and the gall,
Go spread your trophies at his feet,
And crown him—Lord of all.

5 Let ev'ry tribe and ev'ry tongue,
That hear the Saviour's call,
Now shout in universal song,
And crown him—Lord of all.

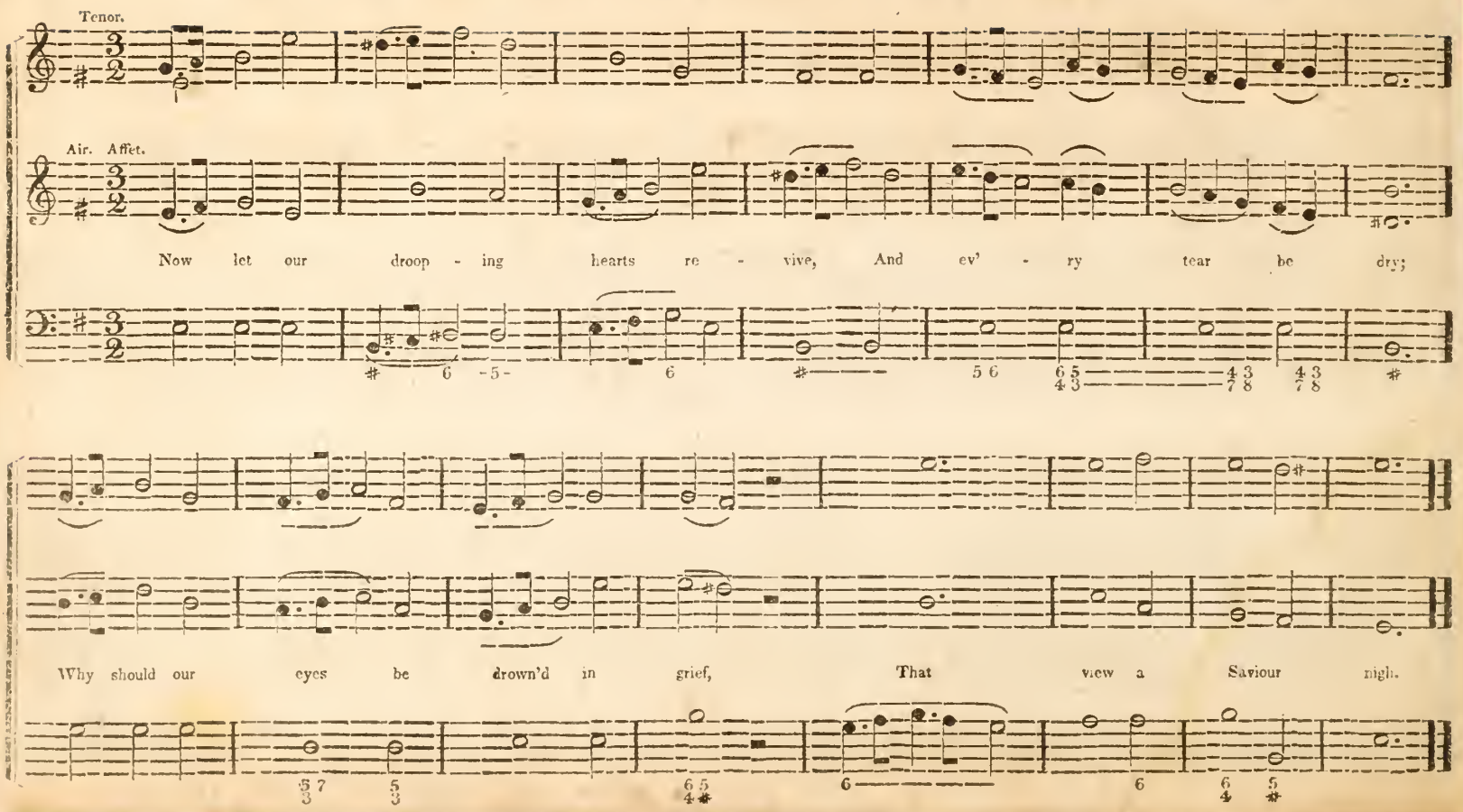
BURFORD. C. M.

H. Purcel.

Ten r.
2d Treble.
Air.
How did my heart re - - - joice to hear My friends de - - - vout - ly
say; In Zi - on let us all ap - - - pear, And keep the sol - emn day.

PLYMPTON. C. M.

Dr. Arnold.


Tenor.
Air. Affet.
Now let our droop - ing hearts re - vive, And ev' - ry tear be dry;
Why should our eyes be drown'd in grief, That view a Saviour nigh.

CLARENDON. C. M.

Tenor.
Air. Largo. Sosten.
What shall I render to my God, For all his kindness shown? My feet shall visit thine abode My songs address thy throne.

WINDSOR. C. M.

Tenor.
2d Treble.
Thee we a - dore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.
Air.

ELIM. C. M.

Tenor.
2d Treble.
Air. With joy we - med - i tate the grace, Of our High Priest a - bove;
His heart is made of ten - der - ness, His bow - els melt with love.

Tenor.
2d Treble.
O for a shout of sacred joy, To God the sovereign King: Let ev'ry land their tongues em-
Air. Spirituoso.
Pia.
ploy, Let ev' - ry land their tongues em - - ploy, And hymns of triumph sing. And hymns of triumph sing.
For.

HARLEIGH. C. M.

Handel.

Tenor.
Air. Staccato.
I ask them whence their vict'ry came? They with u - ni - ted breath, As-
cribe their conquest to the Lamb, Their triumph to his death. Their triumph to his death.

2d Treble.
Air. Dolce
How sweet and awful is the place, With Christ with - in the doors; While ev - er-
lasting love dis - plays, The choic - est of her stores. The choisest of her stores.

ARLINGTON. C. M. *Dr. Arne.*

2d Treble.
Air.
Je - sus, with all thy saints above, My soul would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

ROCHESTER. C. M.

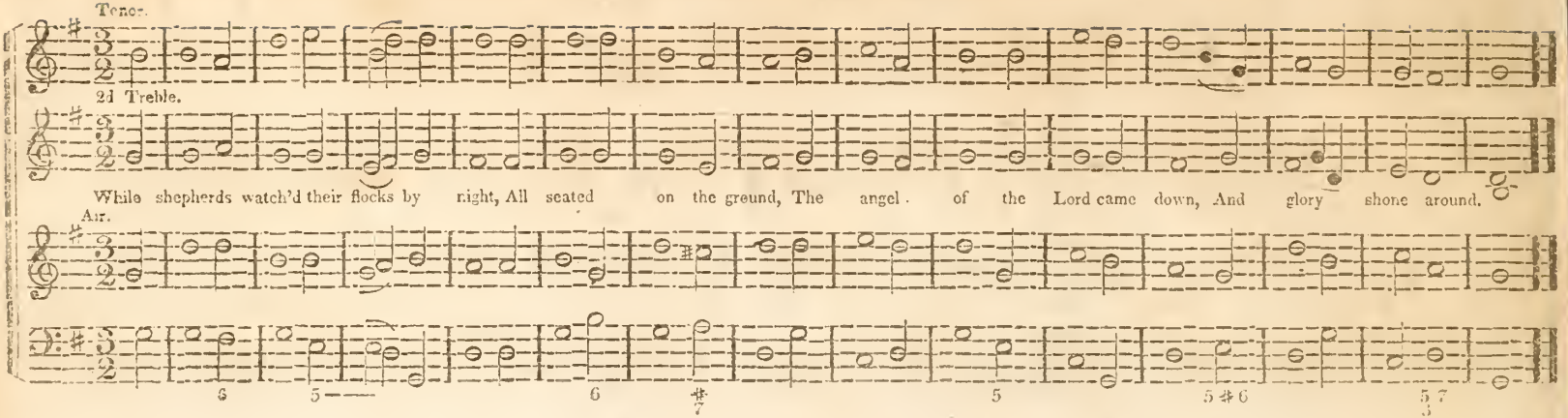
Tenor.
2d Treble.
In God's own house pro - nounce his praise, His grace he there re - veals; To heav'n your
Air.
Pia.
joy and won - der raise, For there his glo - ry dwells. For there his glo - ry dwells.
Cres.
Fort.

CARR'S LANE. C. M. *Stanley.*

Tenor.
2d Treble.
Air. Andante. What shall I render to my God For all his kind - ness shown? My
feet shall vis - it thine a - - bode, My songs ad - dress thy throne. My songs ad - - dress thy throne.

Tenor.
2d Treble.
O for a shout of sa - cred joy, To God the sove - reign King;
Air.
Let ev' - ry land their tongues em - ploy, And hymns of tri - - umph sing.

MEAR. C. M.


Tenor.
2d Treble.
While shepherds watch'd their flocks by night, All seated on the greund, The angel. of the Lord came down, And glory shone around.
Air.

BRAINTREE. C. M.

Tenor.
2d Treble.
Once more my soul the rising day, Sa - lutes my waking eyes, Once more my soul thy tribute pay, To him who rules the skies.
Air. Andante.

2d Treble.
Air. Affet. Sosten.
There is a fountain fill'd with blood, Drawn from Im - manuel's veins; And sinners plung'd be - neath that
Pia.
Forte.
flood; And sinners plung'd beneath that flood, Lose all their guilty stains. Lose all their guilty stains.
T. S,

NEWARK. C. M. D.

Dr. Arne.

Tenor.

Air. Dolce.

When all thy mercies, O my God, My rising soul surveys, Transported with the view I'm lost in wonder, love, and praise. O

how shall words with equal warmth, The gratitude declare That glows within my ravish'd heart, But thou canst read it there.

2d Treble.
Air. Dolce.
While thee I seek protecting pow'r, Be my vain wishes still'd; And may this conse - crated hour, With better hopes be fill'd.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd; That mercy I a - dore.

2d Treble.

Bis.*

Air. Staccato. Bis.* Pia.

Behold the glories of the Lamb, Amidst his Father's throne; Prepare new honours for his name, And songs before unknown. Let elders

Bis.*

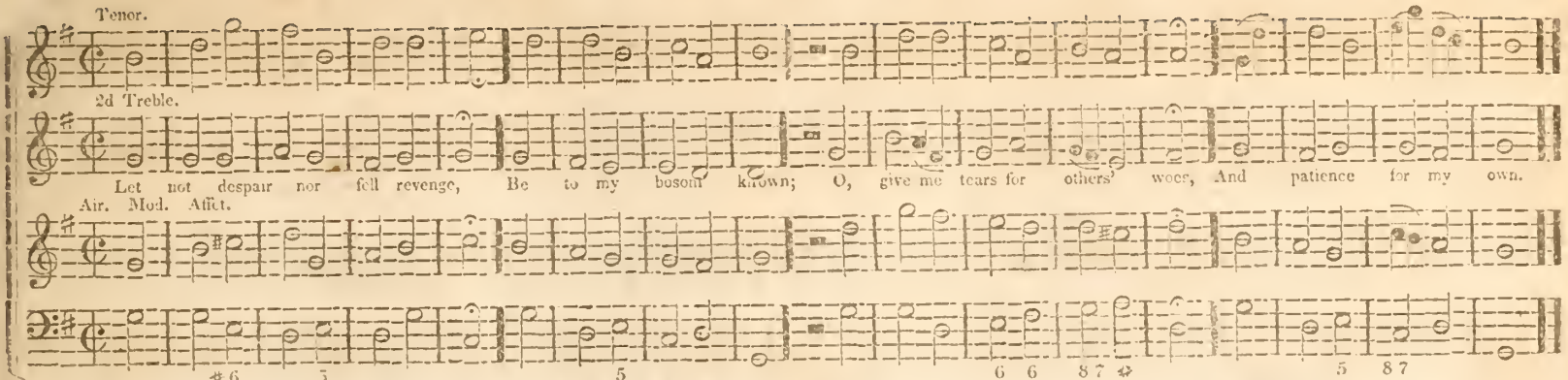
Bis.

Cres. Bis.

worship at his feet, The church adore a - round, With vials full of odours sweet, And harps of sweeter sound. And harps of sweeter sound.

Bis.

* This term denotes a repetition of the slurred passage.


Tenor.
2d Treble.
Let not despair nor fell revenge, Be to my bosom known; O, give me tears for others' woes, And patience for my own.
Air. Mod. Affct.

NEW CAMBRIDGE. C. M. *Dr. Randall.*

Tenor.
2d Treble.
What shall I render to my God, For all his kindness shown, My feet shall visit thine abode, My songs address thy throne. My songs address thy throne.
Air.
My songs address thy throne.
T. S.

Tenor.
2d Treble.
In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and wonder raise, For there his glory dwells.
Air.
Let all your sacred passions move, While you rehearse his deeds; But the great work of saving love, Your highest praise exceeds.

* This tune used to appear in three parts; but, as on trial, the harmony was found to be too thin, we have preferred the present arrangement.

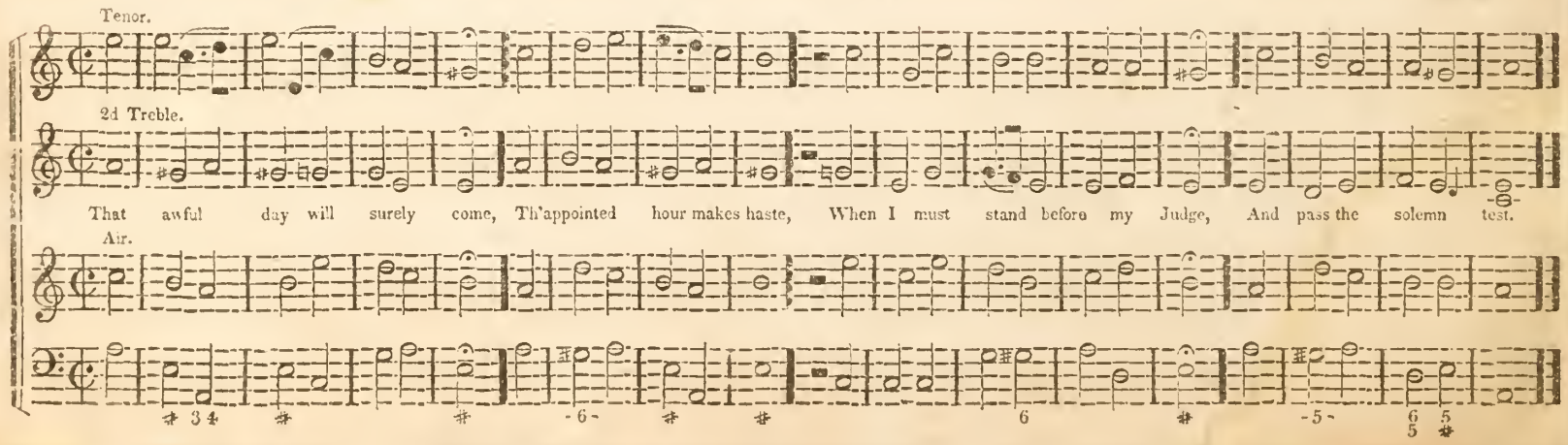
Tenor.
2d Treble.
There is a land of pure delight, Where saints immortal reign; In - finite day excludes the night, And pleasures banish pain. There
Air. Dolce. Larghetto.
ev - er - lasting spring abides, And never with'ring flow'rs; Death, like a narrow sea, divides this heav'nly land from ours.

READING. C. M.

Har. Sac.

ELGIN. C. M.

Scottish.


Tenor.
2d Treble.
That awful day will surely come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.
Air.

Tenor.
2d Treble.
Air. To God I made my sorrows known, From God I sought re - - lief,
In long com - plaints be - - - fore his throne I pour'd out all my grief.

LUCAN. C. M.

Elliot.

Tenor.
2d Treble.
Air. Affet. Return, O God of love return, Earth is a tiresome place; How long shall we, thy children mourn, Our absence from thy face.

COLLINGHAM. C. M.

T. Jackson.

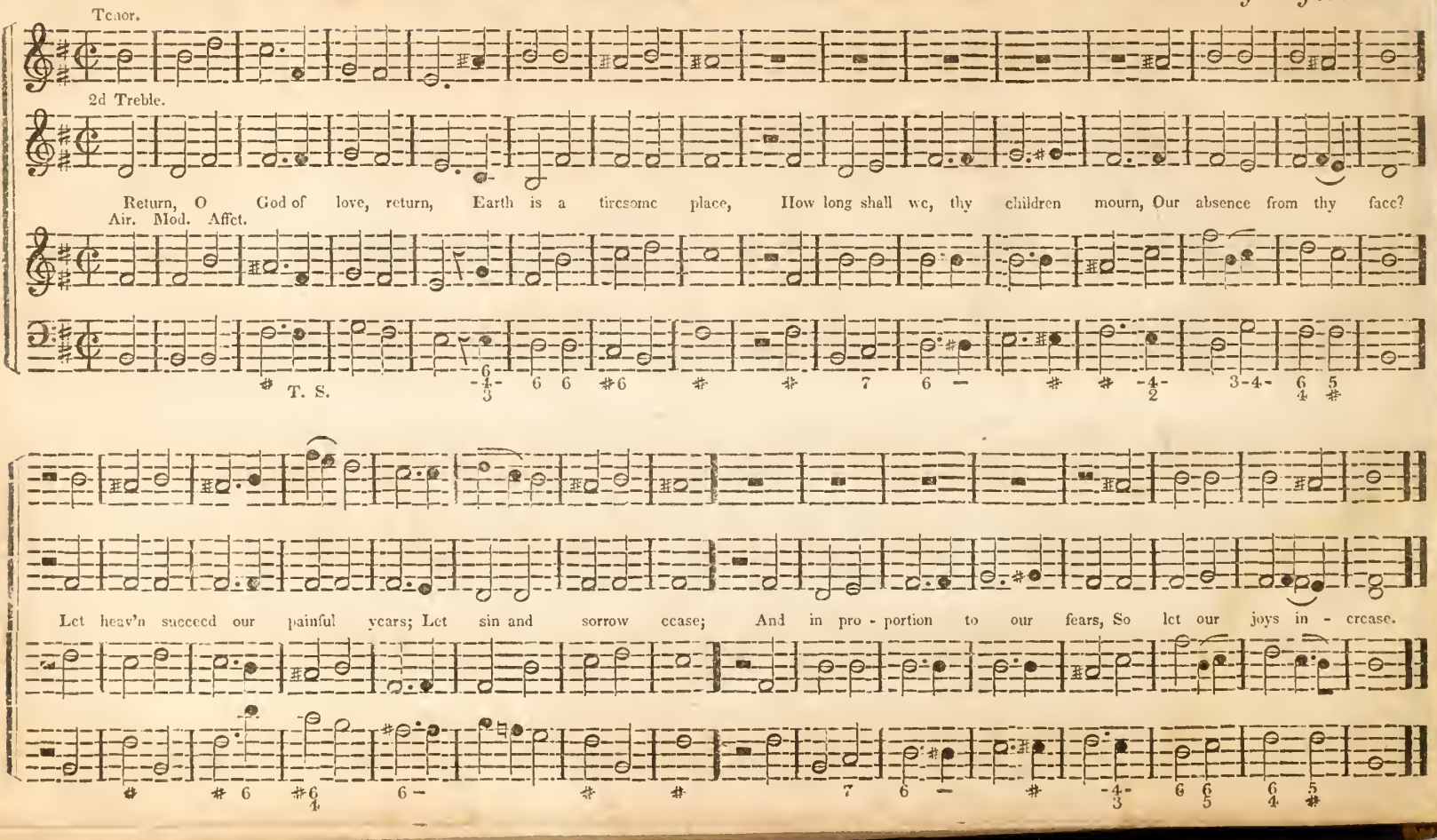
Tenor.
2d Treble.
My trust is in my heav'nly Friend, My hope in thee, my God; Rise, and my helpless life de - fend, From those who seek my blood.
Air.

Tenor
2d Treble.
Soon as I heard my Father say, "Ye children seek my grace," My heart re - plied with - out de - lay, I'll
Air.
seek my Father's face, My heart re - plied with - - out de - lay, I'll seek my Father's face.

* See Arnold and Calcott's Collection: first published in 1791.

SUPPLICATION. C. M. D.

Doct. Clarke of Oxford.


Tenor.
2d Treble.
Return, O God of love, return, Earth is a tiresome place, How long shall we, thy children mourn, Our absence from thy face?
Air. Mod. Affct.
T. S.
Let heav'n succeed our painful years; Let sin and sorrow cease; And in pro - portion to our fears, So let our joys in - crease.

Tenor.
Air. Dolce.
Sweet is the mem'ry of thy grace, My God, my heav'nly king; My God, my heav'nly king;
Let age to age thy right - eous - ness, In sounds of glo - ry sing. In sounds of g'ory sing.

PETERBOROUGH. C. M.

Tenor.
2d Treble.
Once more my soul the rising day, Salutes my waking eyes; Once more my soul thy tribute pay, To him who rules the skies.
Air. Staccato.

DUNCHURCH. C. M. *Scottish.**

Tenor.
Air.
Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In the bright world above.
Air. Mod.

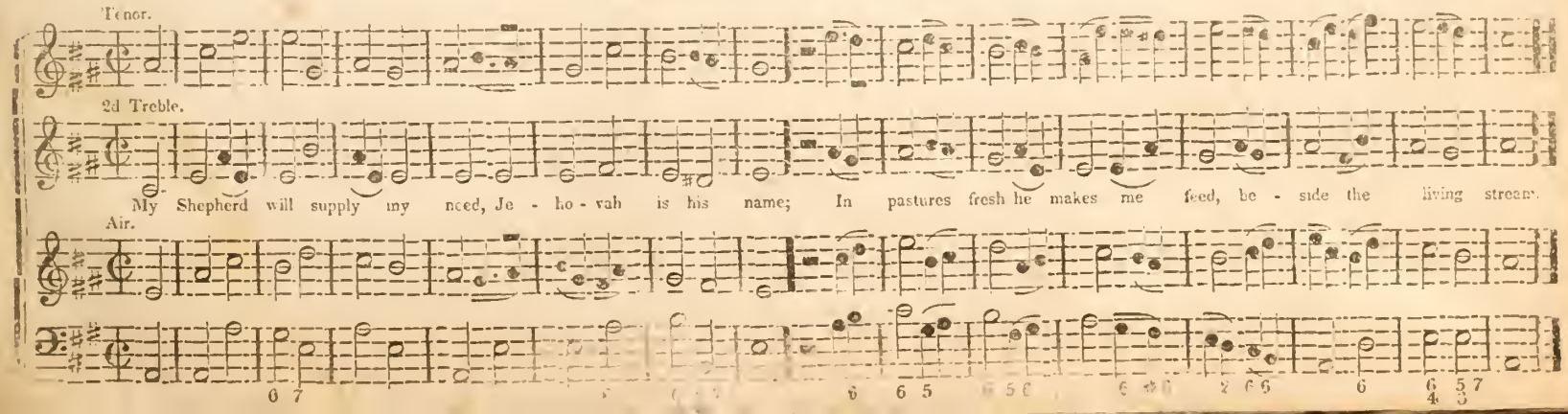
* This we infer from the character of the Air.

REMEMBRANCE. C. M.

Tenor.
2d Treble.
Sweet was the time when first I felt, The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.
Air. Staccato.
Pia.
Cres.

MEDFIELD. C. M.

Mather.


Tenor.
2d Treble.
My Shepherd will supply my need, Je - ho - vah is his name; In pastures fresh he makes me feed, be - side the living streams.
Air.

VENI CREATOR. C. M. *Mather.*

Tenor.
2d Treble.
Come Holy Ghost, e - ternal God, Proceeding from above, Both from the Father and the Son, The God of peace and love.
Air. Mod.
Pia.
Forte.

PORTLAND. C. M. D. *Mather.*

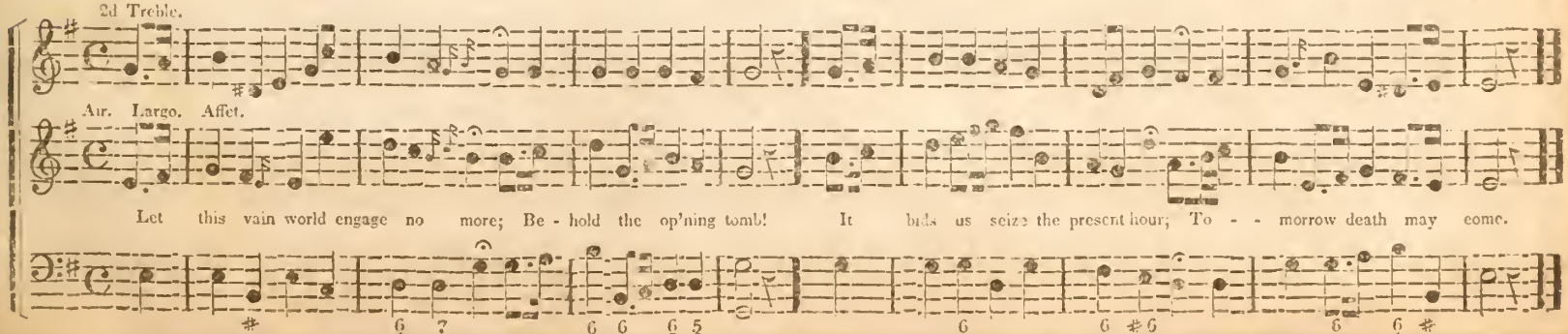
feed, Be - - side the liv - ing stream. He brings my wand'ring spir - it back, When I for-
Forte.
sake his ways, And leads me for his mer - cy's sake, In paths of truth and grace.
Forte.

HANOVER. C. M.

Tenor.
2d Treble.
Now to the Lamb that once was slain, Be endless honours paid; Sal - vation, glory, joy, re - main, For - ev - er on his head.
Air. Andante.
Org.
Voice.

KENDALL. C. M.

ST. MARY'S. C. M. *Old German.*


2d Treble.
Air. Largo. Affet.
Let this vain world engage no more; Be - hold the op'ning tomb! It bids us seize the present hour; To - - morrow death may come.

AUSTRIA. C. M. D.

Theme by Mozart.

Tenor.
2d Treble.
My God, the steps of pious men, Are order'd by thy will: Tho' they should fall, they rise a - gain—Thy hand sup - - ports them still.
Air. Cantabile.
The Lord de - lights to see their ways; Their virtue he approves: He'll ne'er deprive them of his graee, Nor leave the men he loves.
Forte.
Pia.
Cres.

Tenor.
2d Treble.
That once lov'd form, now / cold and dead, Each mournful thought em - - - ploys;
Air. Mod. Affet. Sosten.
And na - ture weeps her comforts fled; And wither'd all her joys.

Tenor.

Air. Dolce.

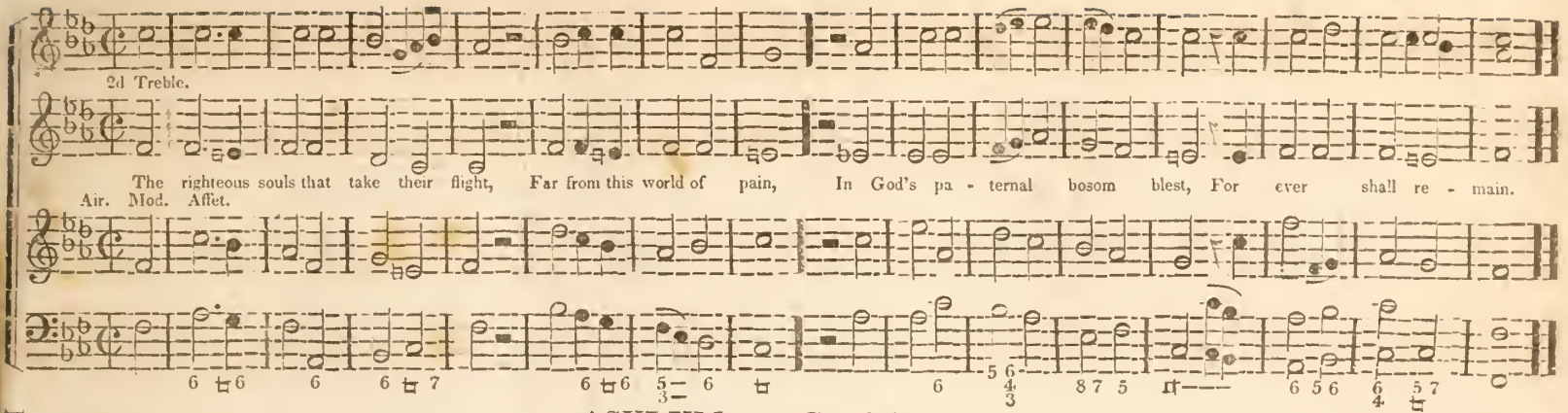
Let ev'ry tongue thy goodness speak, Thou sovereign Lord of all', Thy strength'ning hands uphold the weak, And help the poor that fall.

Pia. Forte.

When sorrow bows the spirit down, And virtue lies, distress'd Beneath some proud op - pressor's frown, Thou giv'st the mourner rest.

FUNERAL HYMN.* C. M.

Tenor. *Doct. Ed. Miller.*


2d Treble.
The righteous souls that take their flight, Far from this world of pain, In God's pa - ternal bosom blest, For ever shall re - main.
Air. Mod. Affet.

ASYLUM. C. M.

Tenor. *Horseley.*

2d Treble.
Let ev'ry tongue thy goodness speak, Thou sovereign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.
Air. Mod. Legato.

* We have lately given this tune a new arrangement, suited to ordinary purposes, on account of the scarcity of

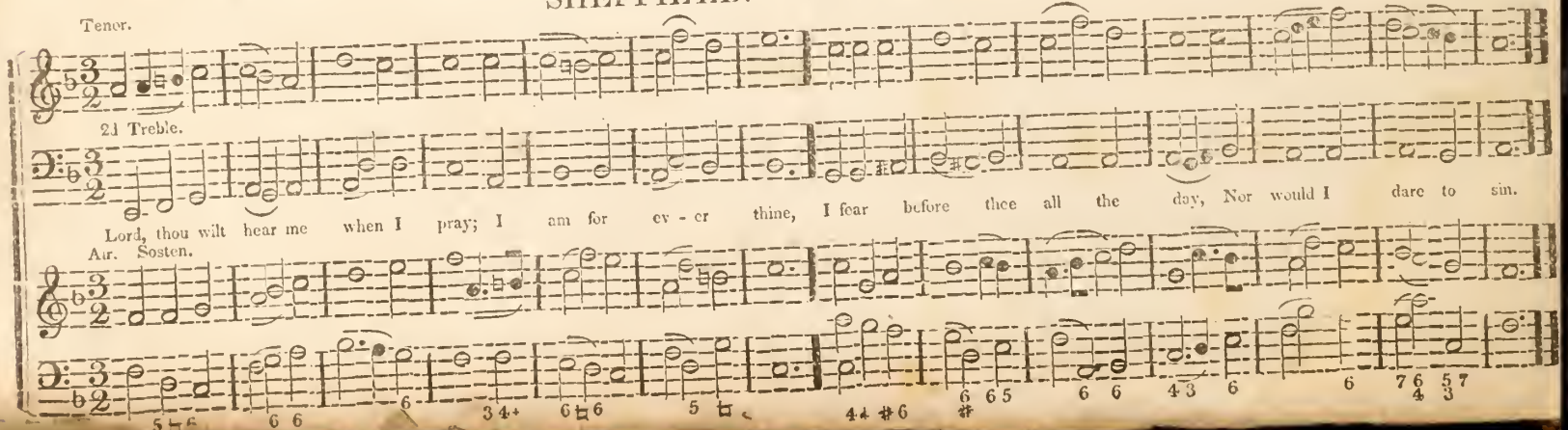
ST. AUSTIN. C. M.

Horseley.

Tenor.
2d Treble.
Behold thy waiting servant Lord, De - voted to thy fear; Remember and confirm thy word, For all my hopes are there.
Air. Mod. Sosten.

SHEFFIELD. C. M.

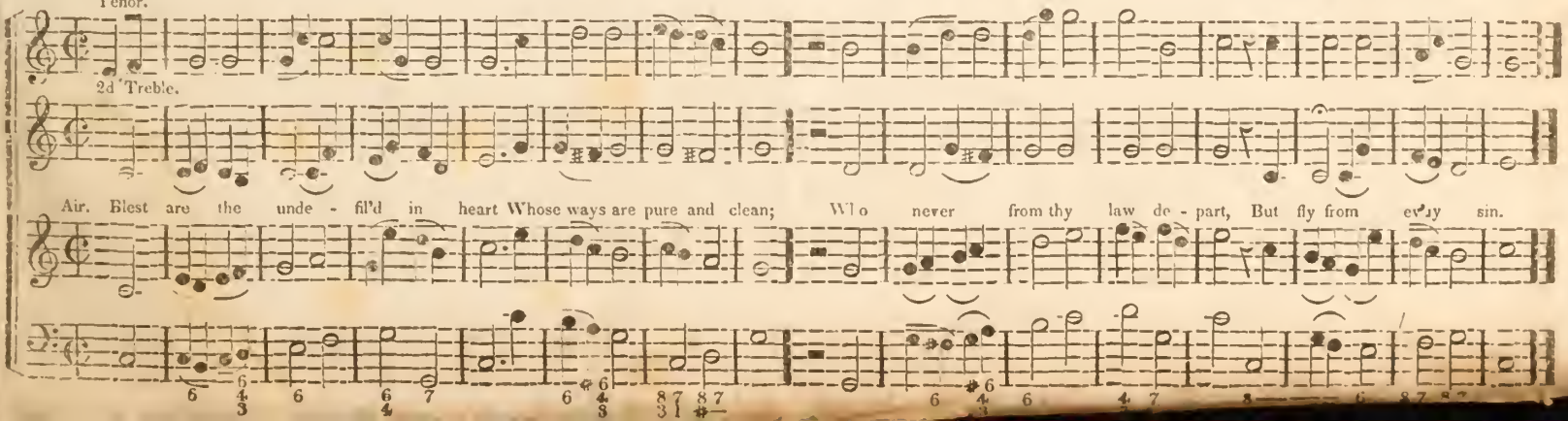
Mather.


Tenor.
2d Treble.
Lord, thou wilt hear me when I pray; I am for ev - er thine, I fear before thee all the day, Nor would I dare to sin.
Air. Sosten.

Tenor.
2d Treble.
Come Ho - ly Spirit, heav'nly dove, With all thy quick'ning pow'rs; Kindle a flame of sacred love, In these cold hearts of ours.
Air. Sosten

SPREYTON. C. M.

Theme by J. Crotch.


Tenor.
2d Treble.
Air. Blest are the unde - fil'd in heart Whose ways are pure and clean; Who never from thy law de - part, But fly from ev'ry sin.

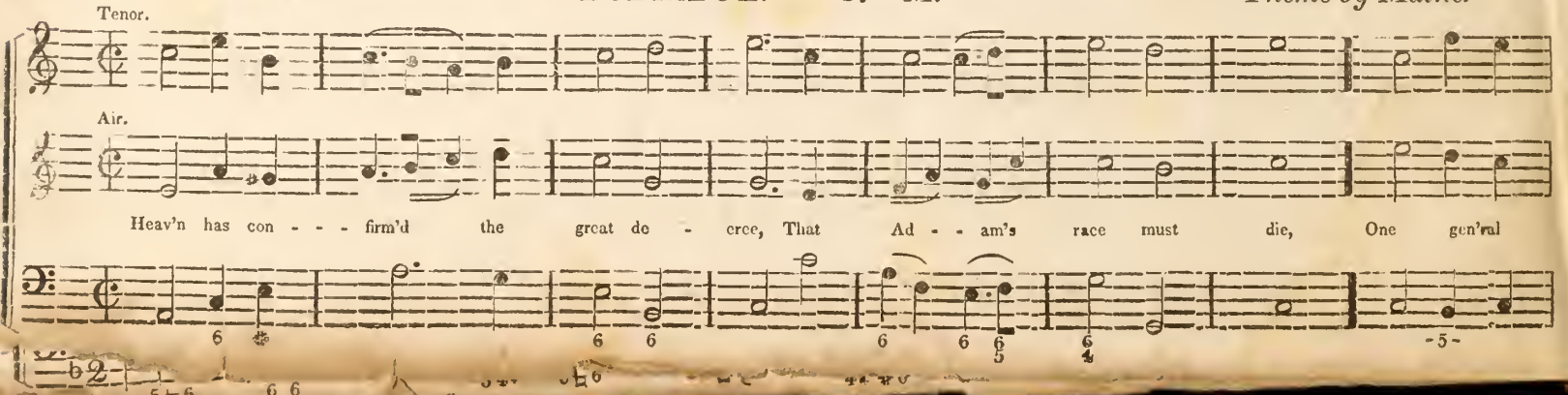
LONDON. C. M.

Dr. Croft.

Tenor.
2d Treble.
In God's own house pronounce his praise, His grace he there re - veals; To heav'n your joy and wonder raise, For there his glory dwells.
Air. Legato.

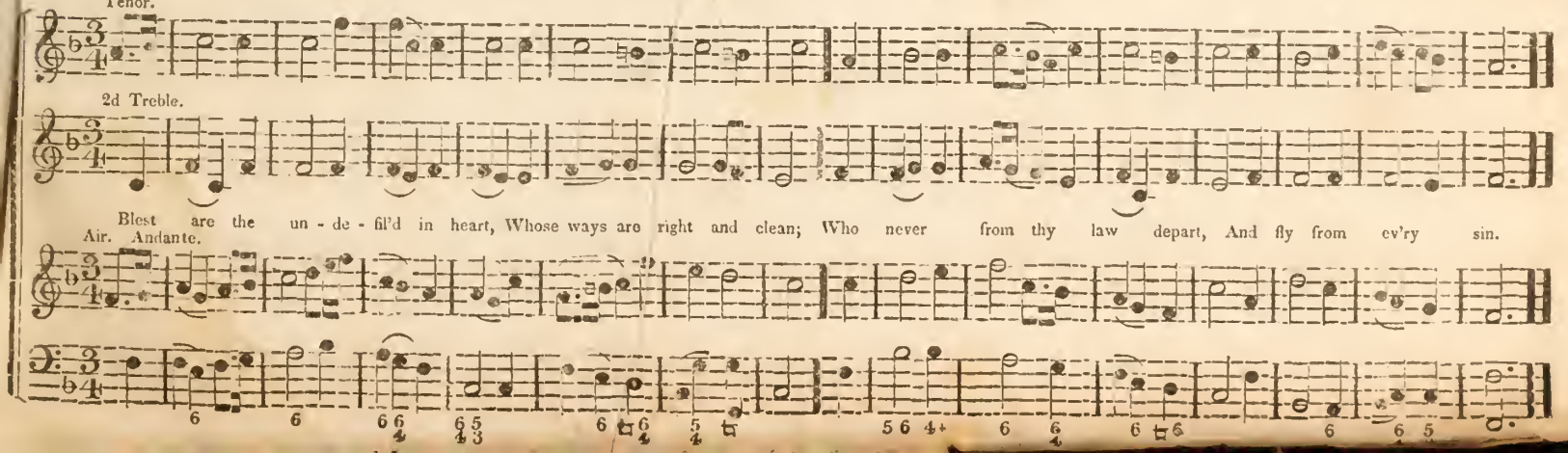
DODRIDGE. C. M.

Theme by Mather.



ru - - in sweeps them down, And low in dust they lie. And low in dust they lie.

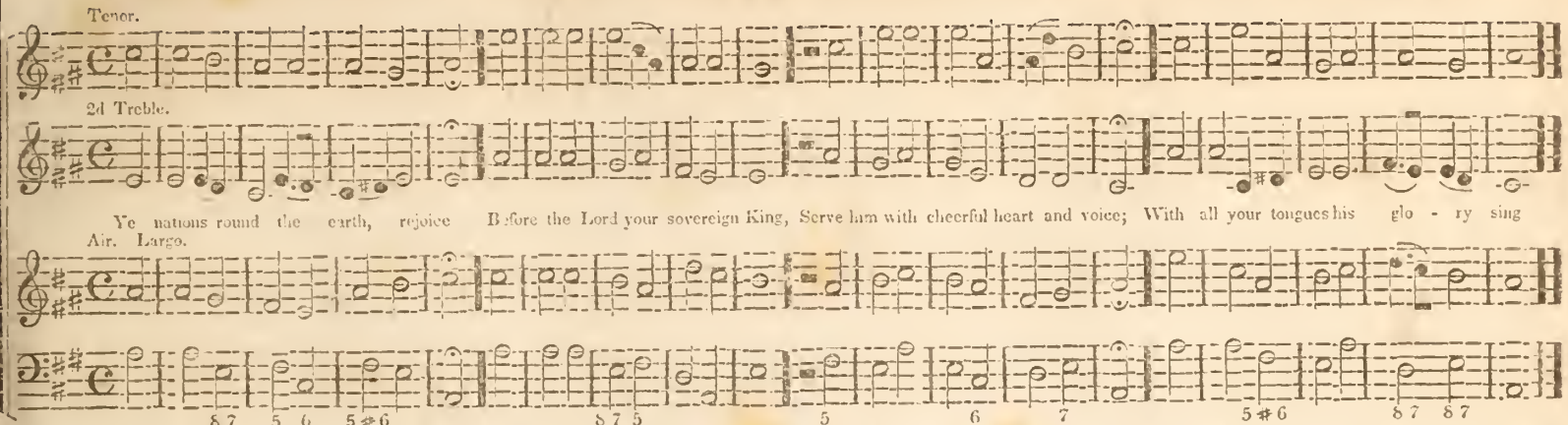
WILKINS. C. M.


Tenor.
2d Treble.
Blest are the un - de - fil'd in heart, Whose ways are right and clean; Who never from thy law depart, And fly from ev'ry sin.
Air. Andante.

ORENBURGH. C. M.

Haydn.

Tenor.
2d Treble.
Air. A - - wake my heart, a - - rise my tongue, pre - - pare a tune - - - ful voice.
In God, the life of all my joys, A - - loud will I re - joice.


Tenor.
2d Treble.
Ye nations round the earth, rejoice Before the Lord your sovereign King, Serve him with cheerful heart and voice; With all your tongues his glo - ry sing
Air. Largo.

* Luther set the *Air* of this tune to English words, about three centuries ago, but whether it was *composed* by him, remains uncertain. Various other parts have since been added; and at the present time, it is in vain to look for uniformity of arrangement. The slight changes in the parts that we lately have given, will prove a great relief to tenor voices.

GRATITUDE. L. M. *Shield.*

2d Treble.
Air.
Give thanks to God he reigns a - bove, Kind are his thoughts, his name is Love; His mercy ages past have known; And ages long to come shall own.
T. S.

LUTHER'S HYMN.*

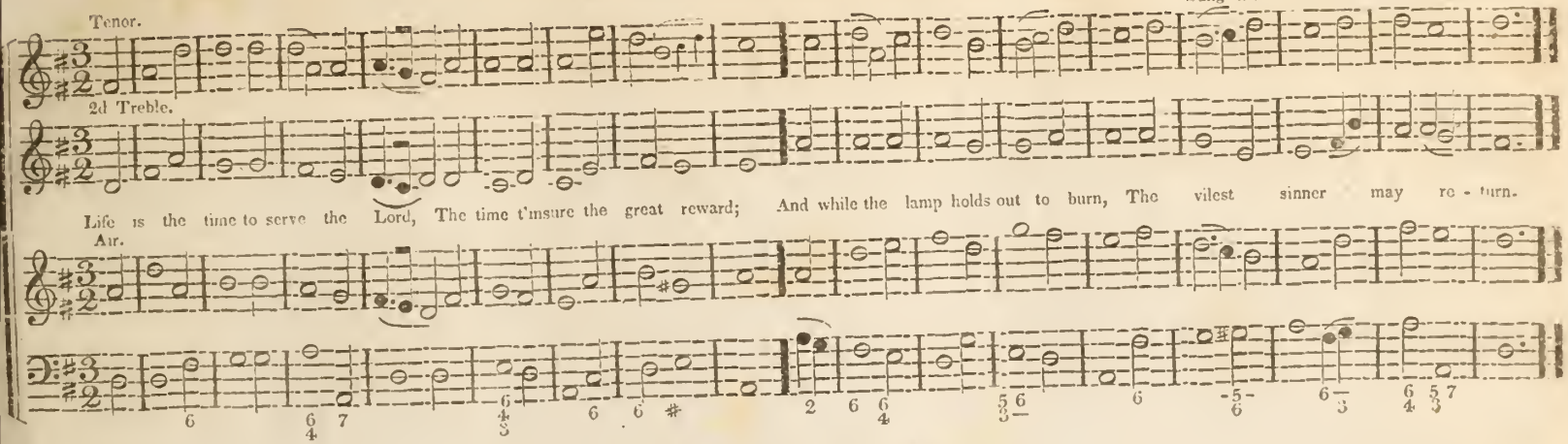
Martin Luther.

Tenor.
2d Treble.
In robes of judgment, lo! He comes, Shakes the wide earth and cleaves the tombs; Be - fore him
Air. Maestoso.
burns de - vouring fire And mountains melt and seas re - tire. And mountains melt And seas re - tire.

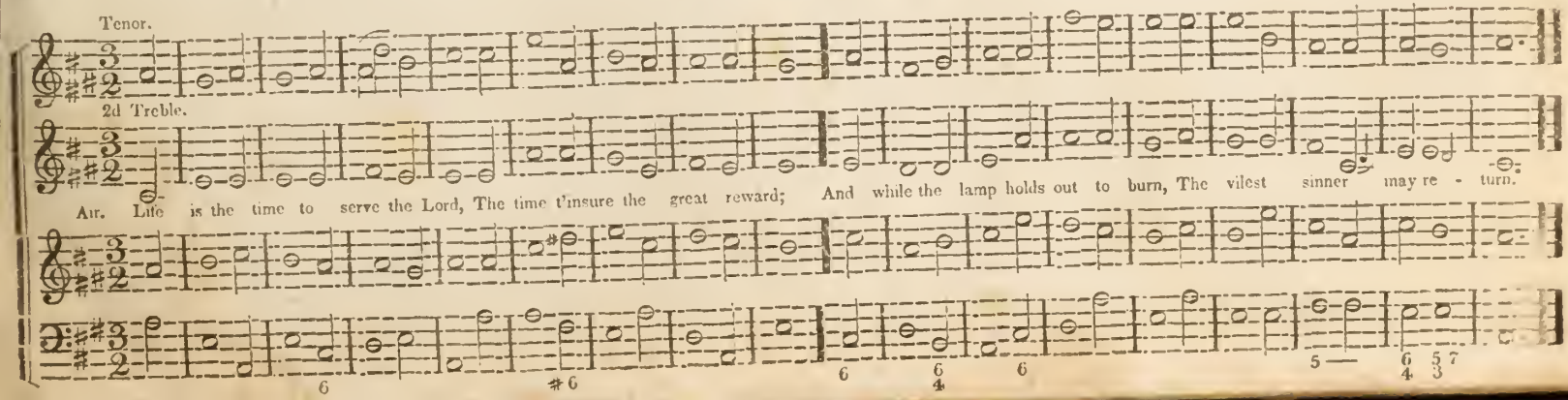
* The slight changes in the Tenor and 2d Treble lately made in this, and a few of the following tunes, will contribute at once to facility and accuracy of execution.

WINCHESTER. L. M.

Sung in the ancient Lutheran congregations.


Tenor.
2d Treble.
Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.
Air.

BATH. L. M.


Tenor.
2d Treble.
Air. Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may re - turn.

BLENDON. L. M.

Giardini.

Tenor.
2d Treble.
Air. Jesus my all to heav'n is gone, He whom I fix'd my hopes up - on; His track I see and I'll pur - sue The narrow way till him I view.

MORNING HYMN. L. M.

Costellow.

Think on the Au - thor of the light, And praise him for the glo - - rious sight.
Dimin. Creseen.

ANGEL'S HYMN. L. M.

Tenor.

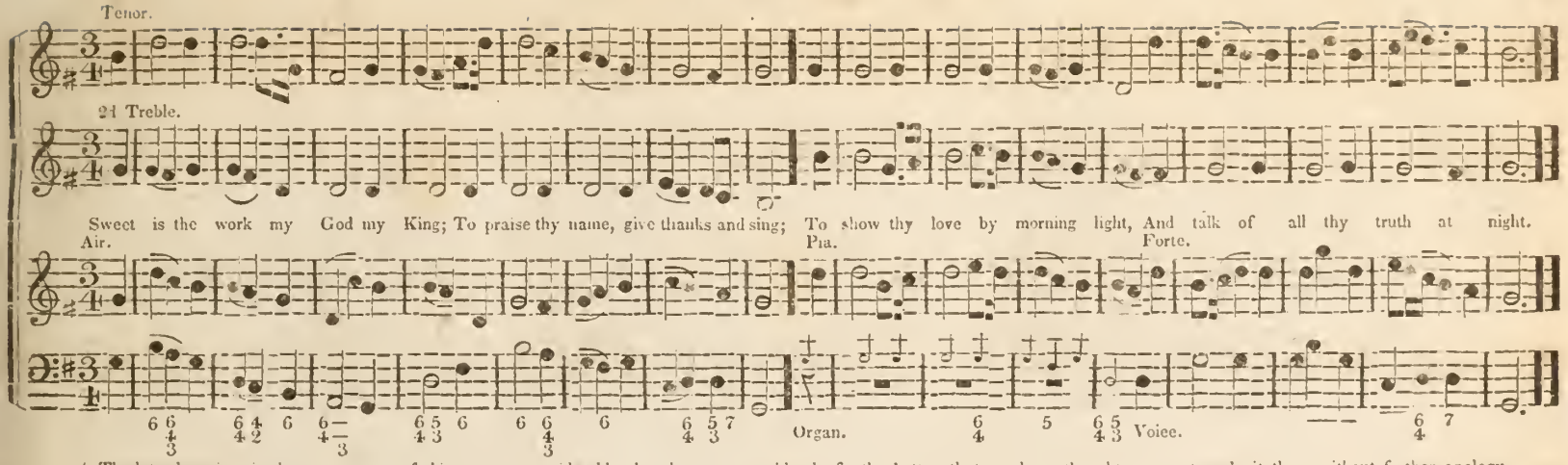
2d Treble.

To God the great, the ever blest, Let songs of honour be address'd; His mercy firm for ever stands, Give him the thanks his love demands.
Air.

KINGSBRIDGE. L. M.

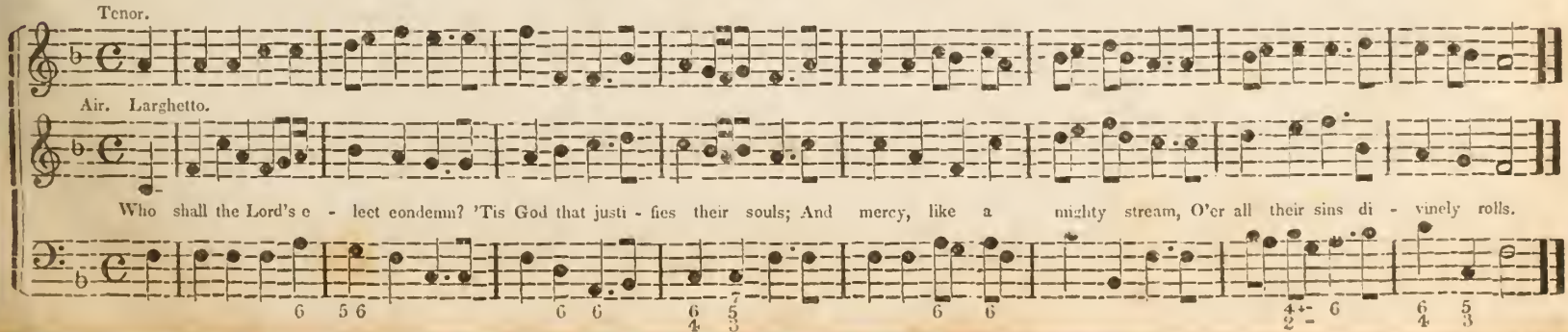
Tenor.
Air. Affet.
Shall life re - vis - it dy - ing worms, And spread the joy - ful in - sect's wing?
And Oh! shall man a - - wake no more, To see thy face, thy name to sing!

EFFINGHAM.* L. M.


Tenor.
2d Treble.
Sweet is the work my God my King; To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.
Air.
Pia.
Forte.
Organ.
Voice.

* The late alterations in the arrangement of this tune are considerable, but they are so evidently for the better, that we have thought proper to submit them without further apology.

EXULTATION. L. M.

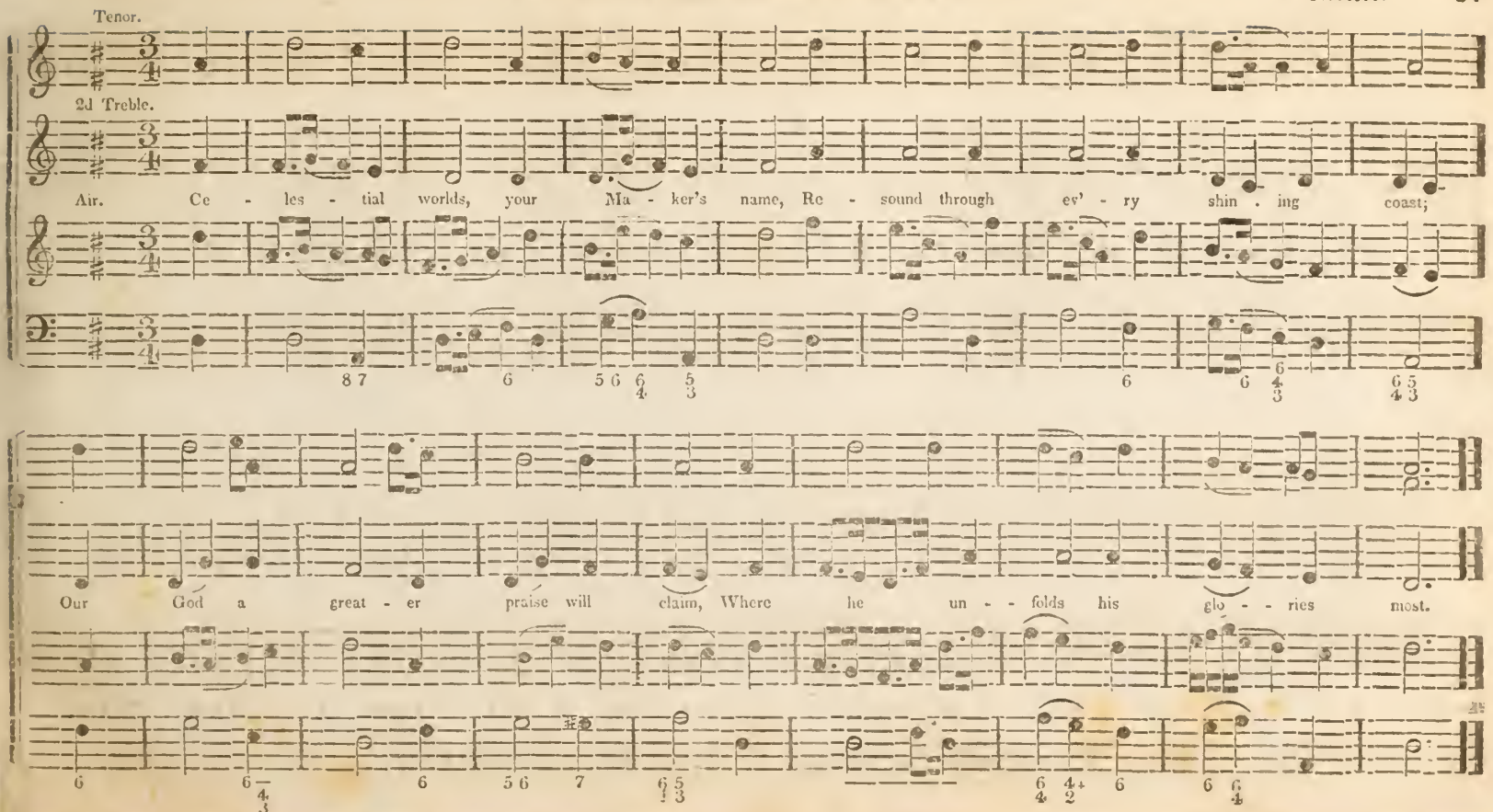

Tenor.
Air. Larghetto.
Who shall the Lord's e - lect condemn? 'Tis God that justi - fies their souls; And mercy, like a mighty stream, O'er all their sins di - vinely rolls.

TRURO.* L. M.

Doct. Burney.

Tenor.
2d Treble.
With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song:
Air. Andante. Mæstoso.
An - - - gels shall hear the notes I raise, Ap - prove the song and join the praise.

* The late arrangement of this tune, will be found better adapted to words than the preceding ever could be. It is impossible to say what form the tune assumed in the original.


Tenor.
2d Treble.
Air. Ce - les - tial worlds, your Ma - ker's name, Re - sound through ev' - ry shin . ing coast;
Our God a great - er praise will claim, Where he un - - folds his glo - - ries most.

* The Air of this tune is the same as that of Malmsbury in the earlier editions, the Tenor of which was found to be too high for general use.

NEW 100th. L. M.

2d Treble.
Air. Staccato.
Pia.
Ye nations round the earth, rejoice Be - fore the Lord your sovereign King; Serve him with cheerful
Organ.
For.
Pia.
For.
heart and voice, With all your tongues his glo - ry sing. With all your tongues his glo - ry sing.
Voice.

BRENTFORD. L. M.

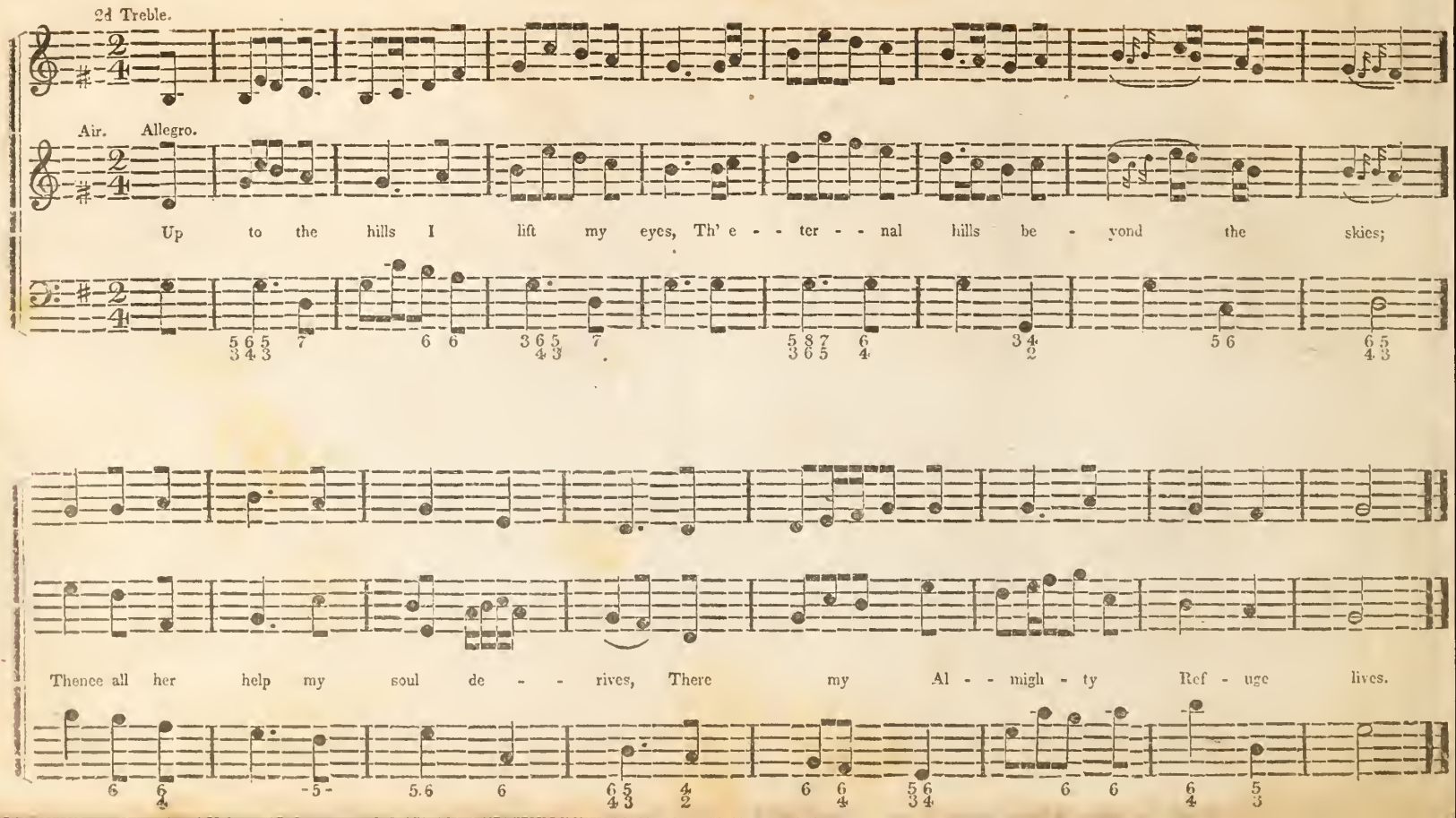
Tenor.
2d Treble.
Bu - ried in shadows of the night, We lie till Christ restores the light; Wisdom deseends to heal the blind, And chase the darkness of the mind.
Air.
Org.
Voice.

ROTHWELL. L. M.

Tenor.
Air.
Pia.
Forte.
From all that dwell below the skies, Let the Cre - ator's praise a - rise; Let the Redeemer's name be sung, Thro' ev'ry land, by ev' - ry tongue.

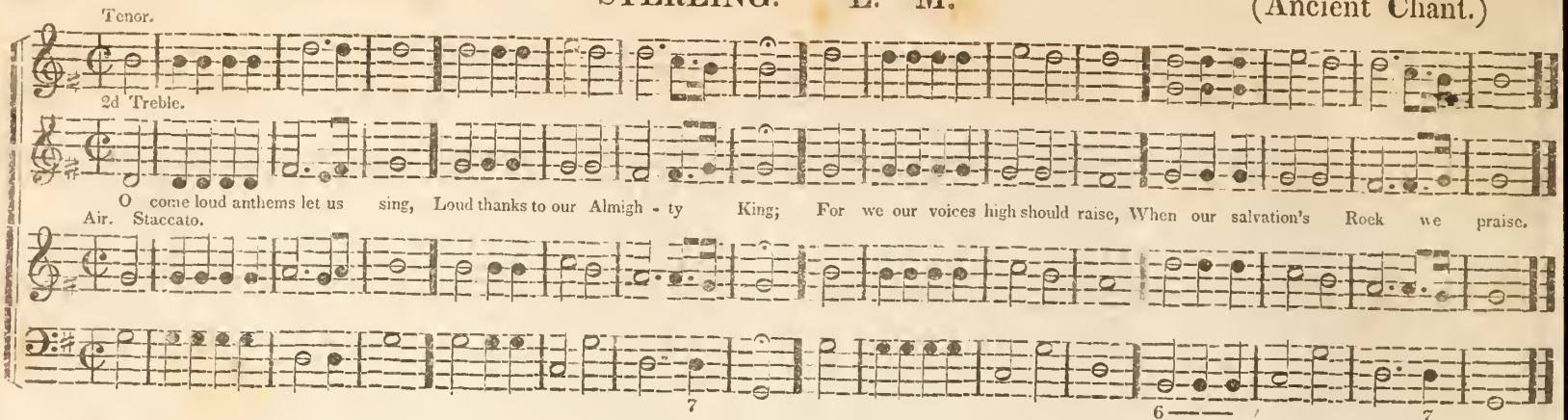
SABAOTH. L. M.

R. Taylor.


2d Treble.
Air. Allegro.
Up to the hills I lift my eyes, Th' e - - ter - - nal hills be - yond the skies;
Thence all her help my soul de - - rives, There my Al - - migh - ty Ref - uge lives.

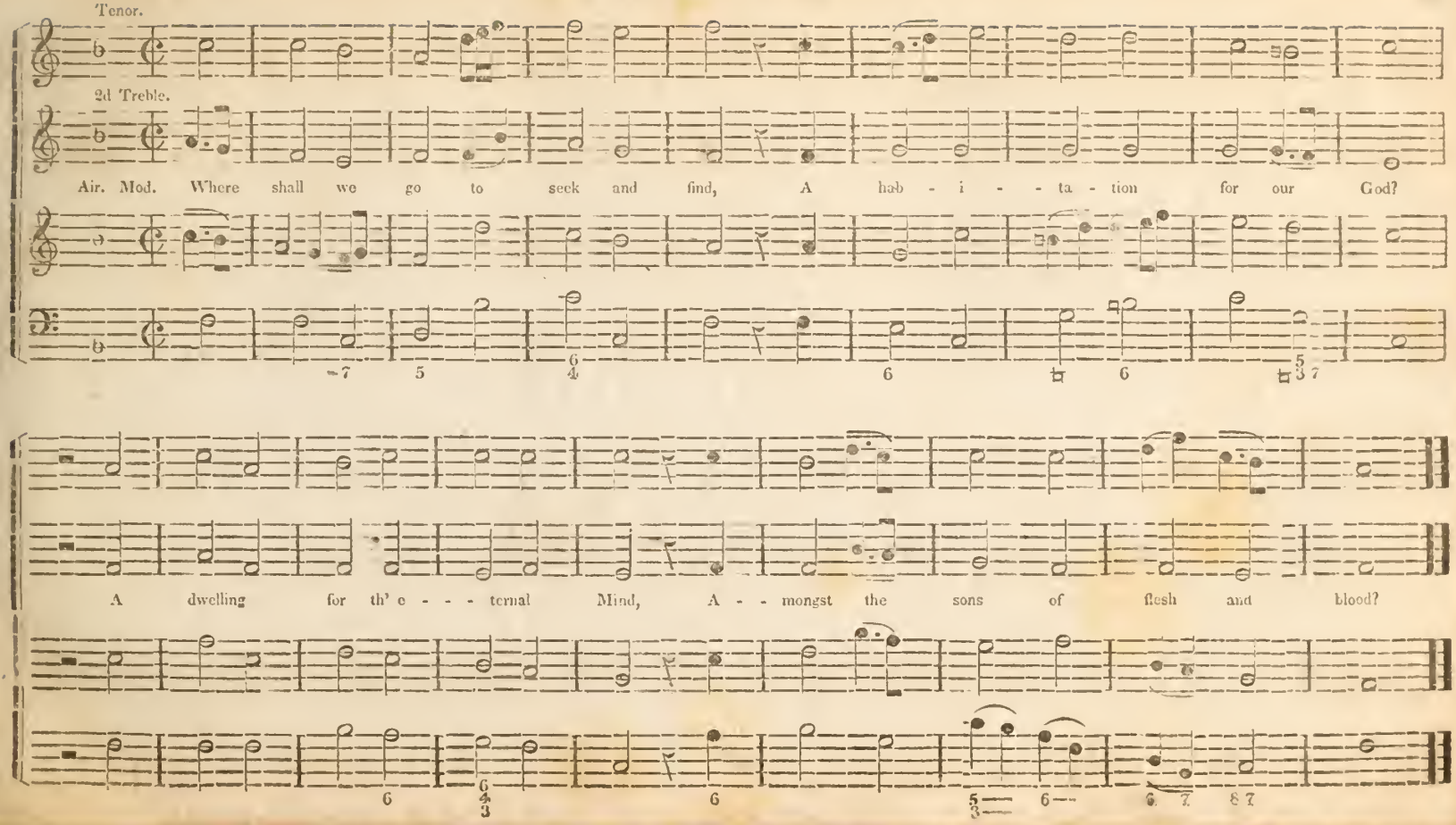
Tenor.
Air.
Bless, O my soul the living God, Call home my thoughts that rove abroad; Let all the pow'rs within me join, In work and worship so divine.
CHORUS: To be sung at the close of the Psalm.
Tenor.
2d Treble. Praise ye the Lord, O praise the Lord, for ev - - er, en - dureth for ev - - - er.
Praise ye the Lord, O praise the Lord, for his mercy endureth for ev - er, en - dureth for ev - - - er.
Air.
Pia. Dolce.
Forte.
Praise ye the Lo - - rd, O praise ye the Lord, for ev - er, en - dureth for ev - - - er.

STERLING. L. M. (Ancient Chant.)


Tenor.
2d Treble.
O come loud anthems let us sing, Loud thanks to our Almigh - ty King; For we our voices high should raise, When our salvation's Rock we praise.
Air. Staccato.

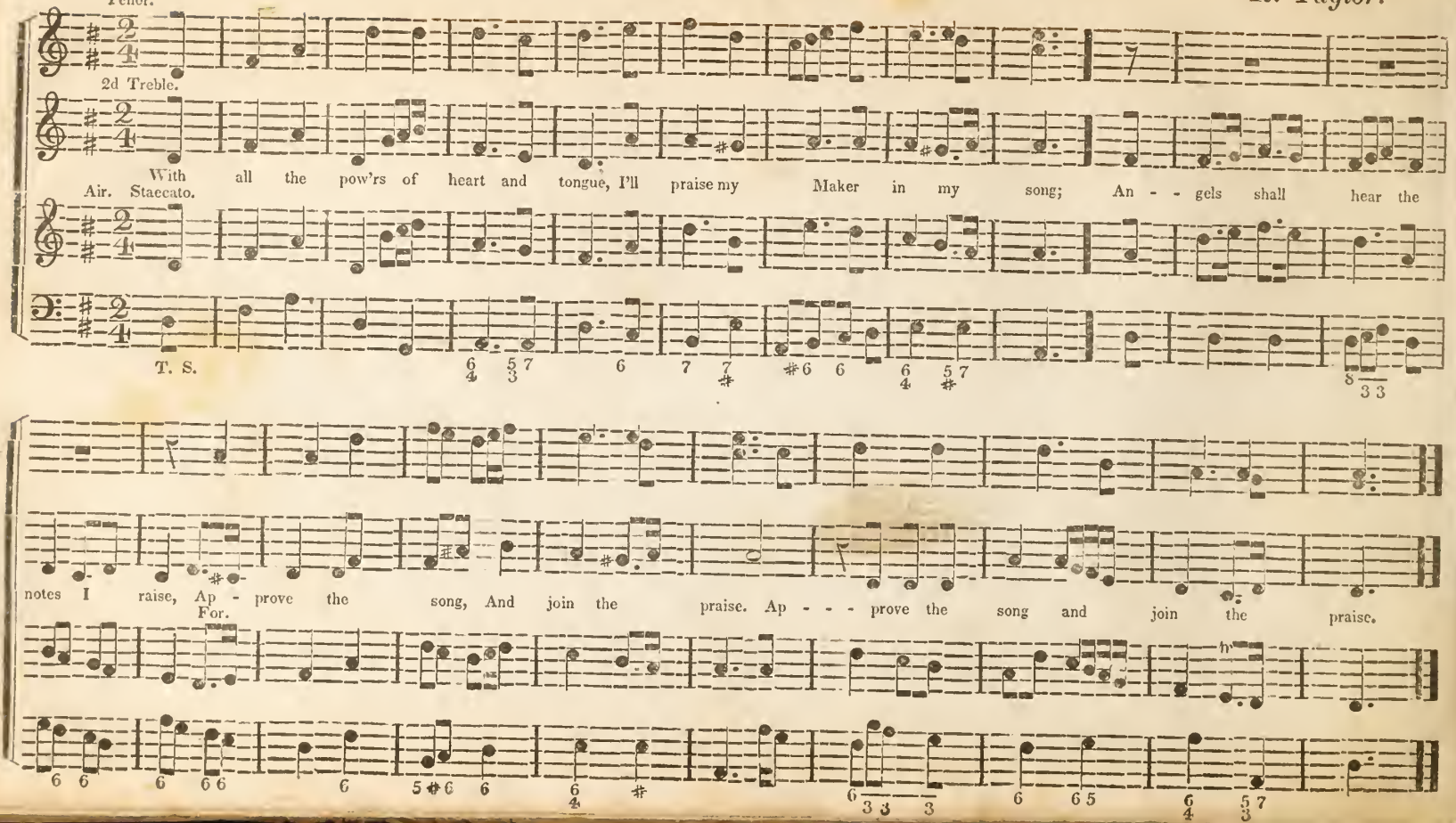
DERBY. L. M. *Harwood.*

Tenor.
2d Treble.
Great God, indulge my humble claim, Thou art my hope, my joy, my rest; The glories that compose thy name, Stand all engag'd to make me blest.
Air. Mod.


Tenor.
2d Treble.
Air. Mod. Where shall we go to seek and find, A hab - i - - ta - tion for our God?
A dwelling for th' e - - - ternal Mind, A - - mongst the sons of flesh and blood?

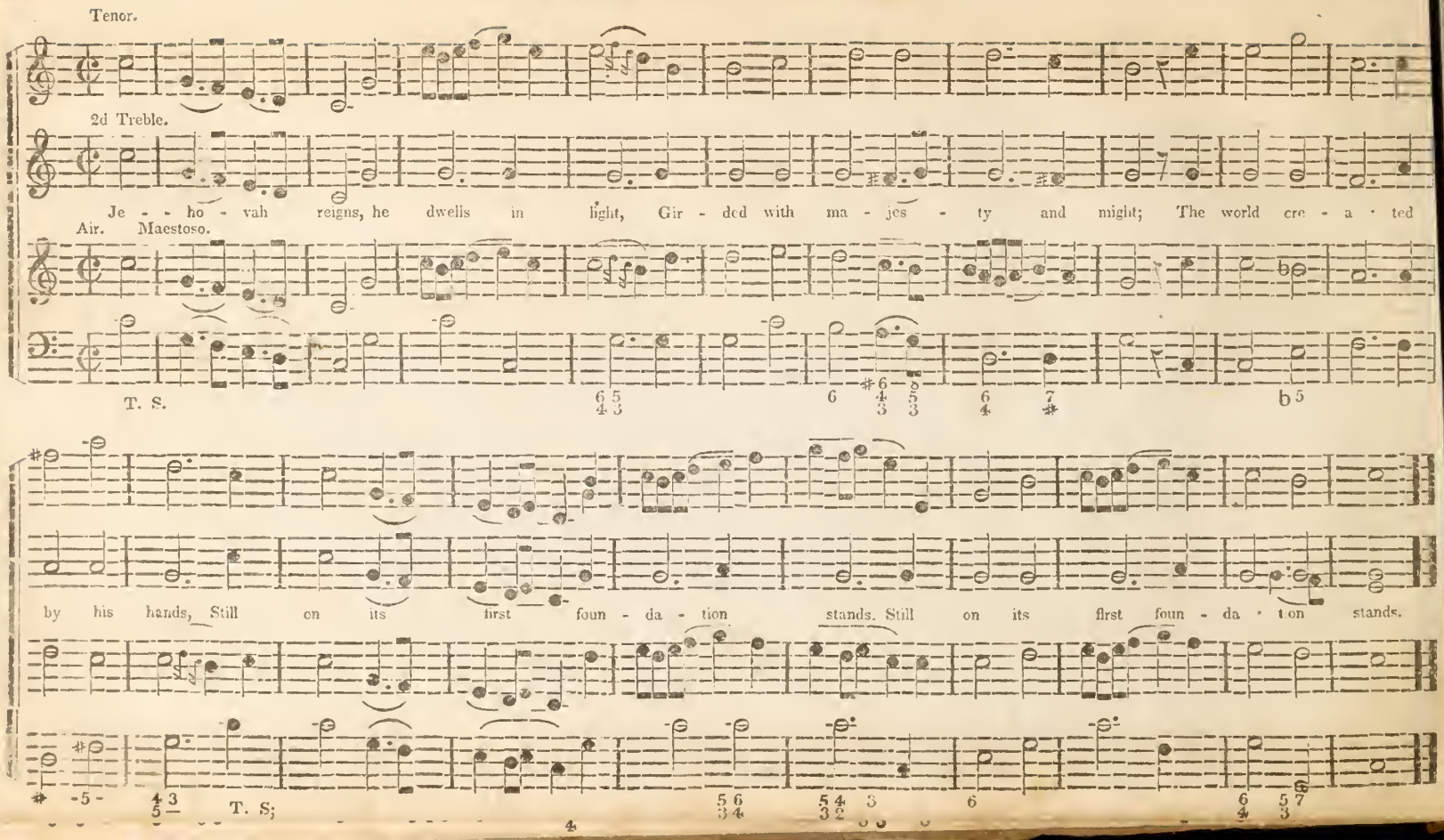
HINTON. L. M.

R. Taylor.

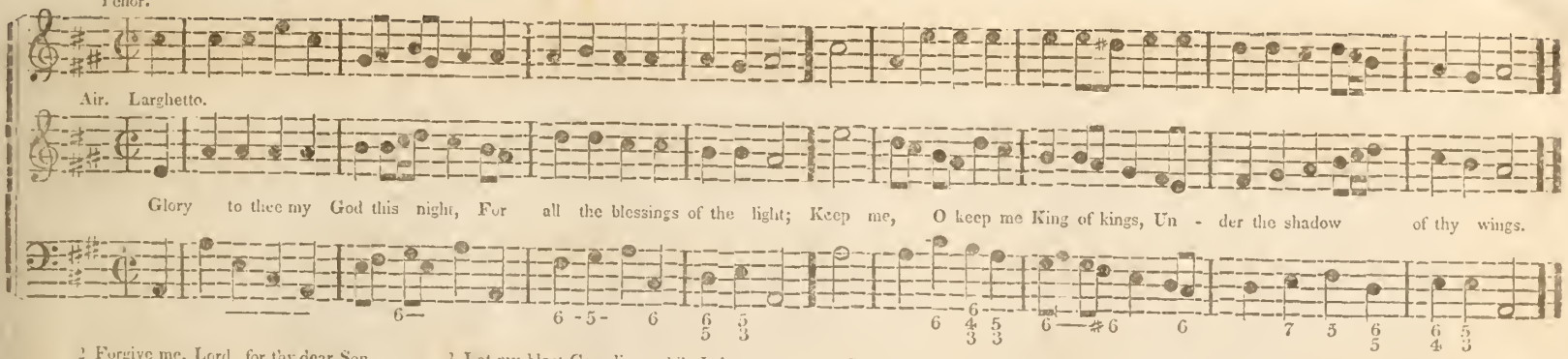

Tenor.
2d Treble.
With all the pow'rs of heart and tongue, I'll praise my Maker in my song; An - - gels shall hear the
Air. Staccato.
T. S.
notes I raise, Ap - prove the song, And join the praise. Ap - - - prove the song and join the praise.
For.

2d Treble.
Air. Mod. Affet. Sosten.
Who is this stranger in dis - - tress, That travels thro' this wil - der - ness? Oppress'd with
Pia.
Forte.
sorrows and with sins, On her be - lov - ed Lord she leans. On her be - - lov - ed Lord she leans.
Org.
Voice.

KIMBOLTON. L. M.


Tenor.
2d Treble.
Je - - ho - vah reigns, he dwells in light, Gir - ded with ma - jes - ty and might; The world cre - a - ted
Air. Maestoso.
T. S.
by his hands, Still on its first foun - da - tion stands. Still on its first foun - da - tion stands.
T. S;

TALLIS' EVENING HYMN. L. M.


Tenor.
Air. Larghetto.
Glory to thee my God this night, For all the blessings of the light; Keep me, O keep me King of kings, Un - der the shadow of thy wings.

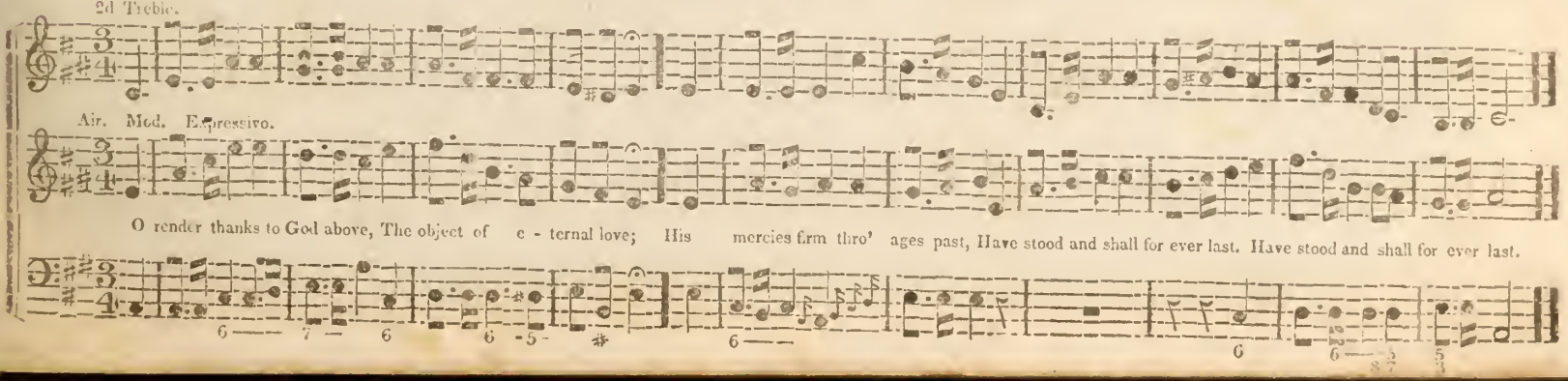
2 Forgive me, Lord, for thy dear Son,
The ills that I this day have done,
That with the world, myself and thee,
I, ere I sleep, at peace may be.

3 Let my blest Guardian, while I sleep,
His watchful station near me keep;
My heart with love celestial fill,
And guard me from th'approach of ill.

4 Lord, let my soul for ever share
The bliss of thy paternal care;
'Tis heav'n on earth, 'tis heav'n above,
To see thy face, to sing thy love.

5 Praise God, from whom all blessings flow,
Praise him, all creatures here below,
Praise him above, angelic host,
Praise Father, Son, and Holy Ghost.

VANHALL'S HYMN. L. M.


2d Treble.
Air. Mod. Espressivo.
O render thanks to God above, The object of e - ternal love; His mercies firm thro' ages past, Have stood and shall for ever last. Have stood and shall for ever last.

RICHMOND. L. M. D.

De La Main.

Tenor.
Counter.
Air. Affet.
When we, our wearied limbs to rest, Sat down by proud Eu - phrates' stream; We wept, with doleful thoughts op-
Pia.
Cres.
press'd, And Zi - on was our mournful theme. Our harps that when with joy we strung, Were wont their
Pia.
Forte.

tuneful parts to bear, With si - lent strings neg - lect - ed hung On willow trees that wither'd there.
Pia.
Forte.

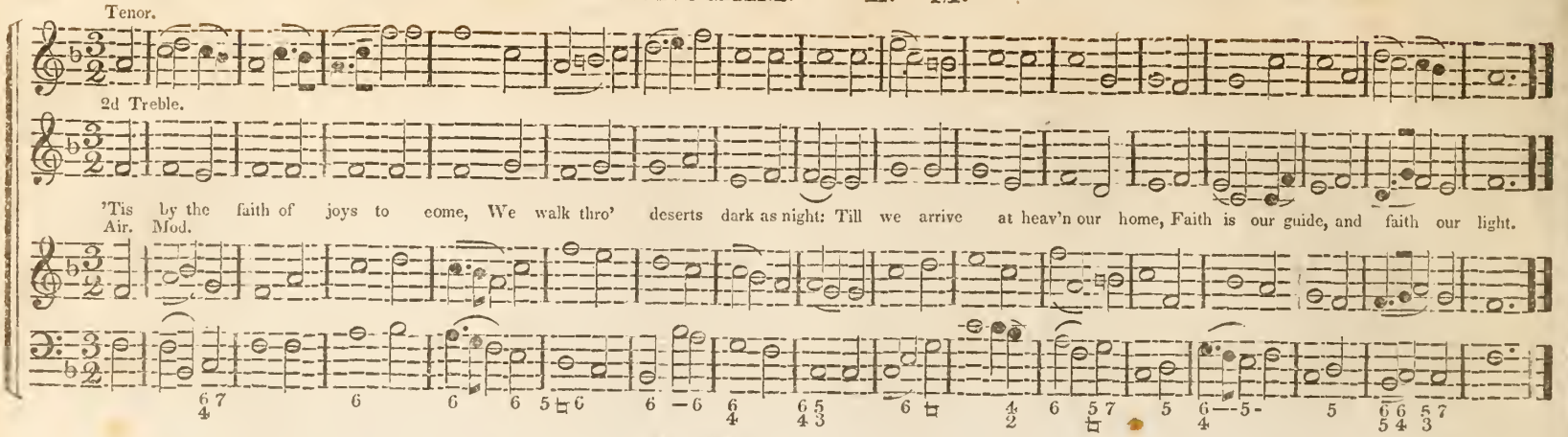
SURRY. L. M.

Tenor.
Air. Mod. Affet.
Yet save a trembling sinner, Lord, Whose hope still hov'ring round thy word, Would light on some sweet promise there, Some sure support against despair.

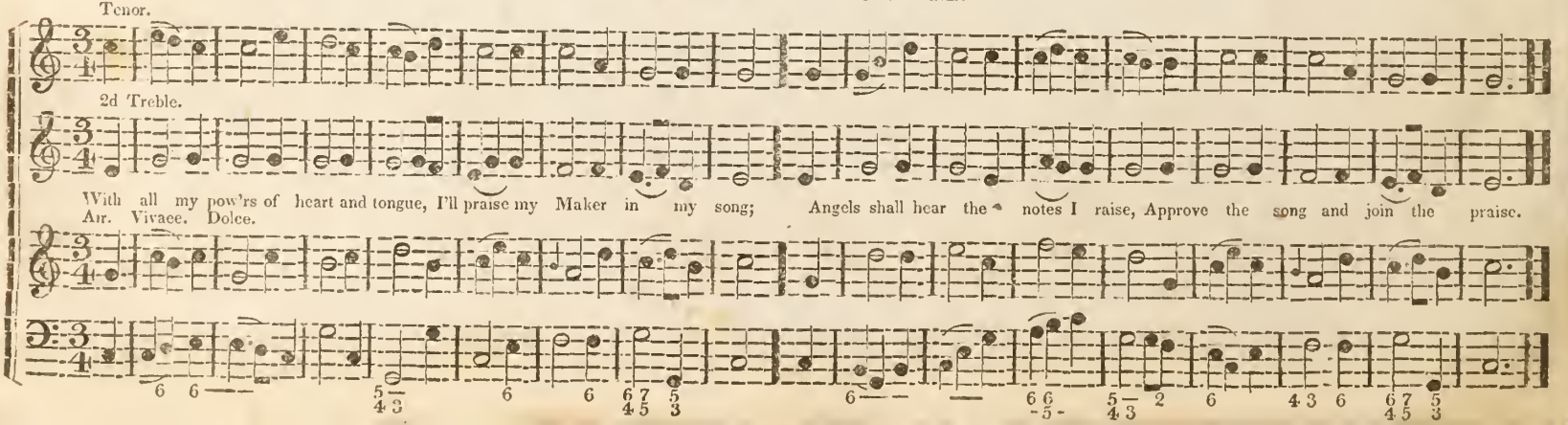
Tenor.
Air. Allegro.
Great God at - - tend, while Zi - on sings, The joy that from thy presence springs; To
T. S.
spend one day with thee on earth, ex - ceeds a thou - sand days of mirth,

Tenor.
Air.
Lo God is here! let us a - dore, And own how dreadful is this place;
Let all with - - in us feel his pow'r, And silent bow be - fore his face.

ROCKINGHAM. L. M.


Tenor.
2d Treble.
'Tis by the faith of joys to come, We walk thro' deserts dark as night: Till we arrive at heav'n our home, Faith is our guide, and faith our light.
Air. Mod.

GERMAN. L. M.


Tenor.
2d Treble.
With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.
Air. Vivace. Dolce.

Tenor. Arranged from an unfinished composition of the late Professor Norton's.

2d Treble.

Awake our souls, a - way our fears, Let ev' - ry trembling thought be gone.

Air. Allegro. Staccato.

A - wake and run the heav'n - ly race, And put a cheer - ful cour - age on.

PARK STREET. L. M.

*Theme by Venua.**

Tenor.

2d Treble.

Air. Vivace. Expressivo.

Hark, how the cho - ral song of heav'n, Swells full of peace and joy a - - - - bove!

Org.

Hark, how they strike their golden harps, And raise the tuneful notes of love!

Pia. Forte Pia. Forte.

And raise the tuneful notes of love!

* In the arrangement of this piece, we are happy to acknowledge our obligations to Mr. L. Mason, of Savannah, Geo. Editor of the Handel and Haydn Society Collection. The piece occurs in the Sacred Melodies of Gardiner: but his arrangement of it, though beautiful, is such as to bid defiance to ordinary powers of execution.

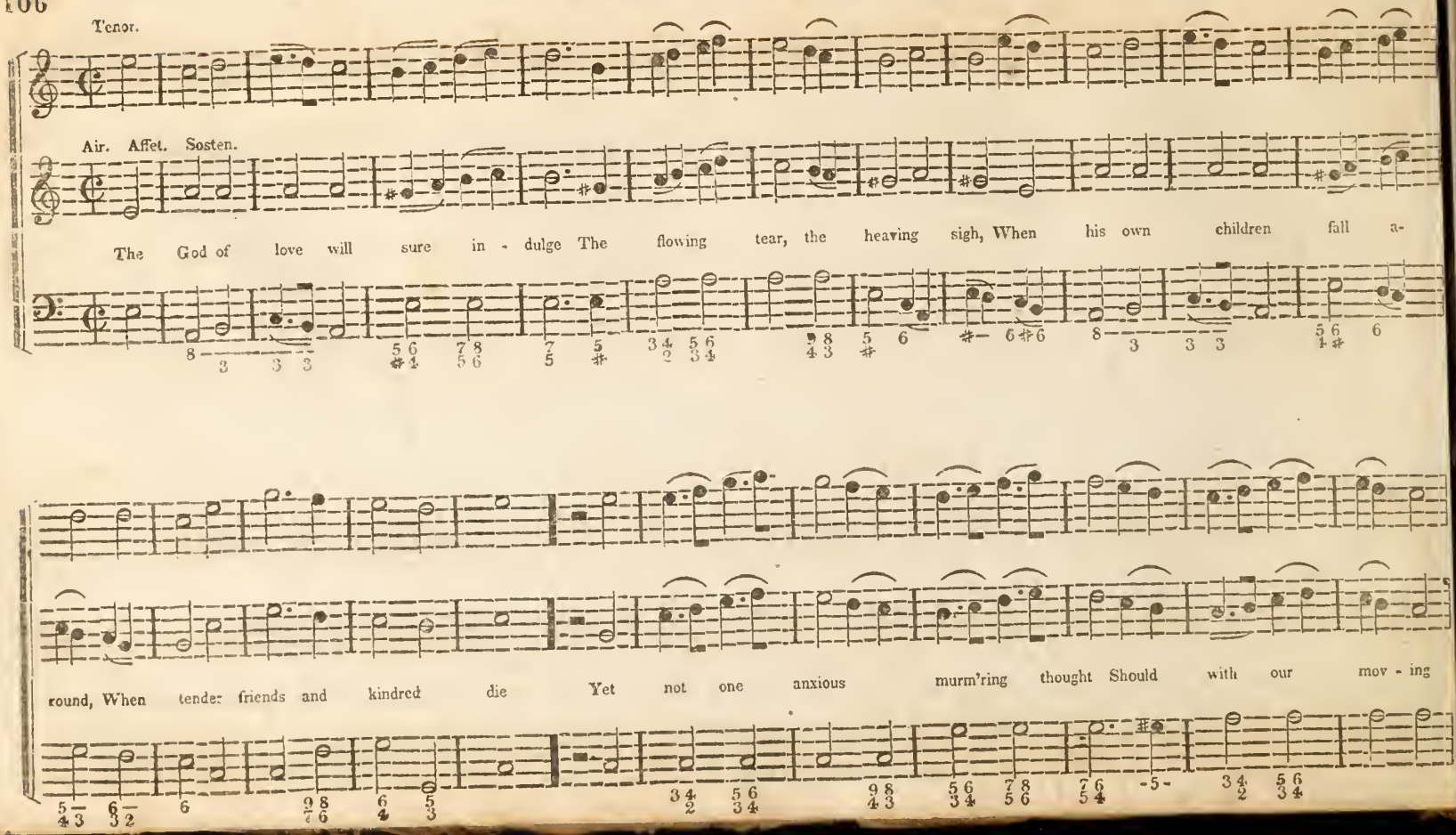
LUTON. L. M.

Tenor.
2d Treble.
With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.
Air.

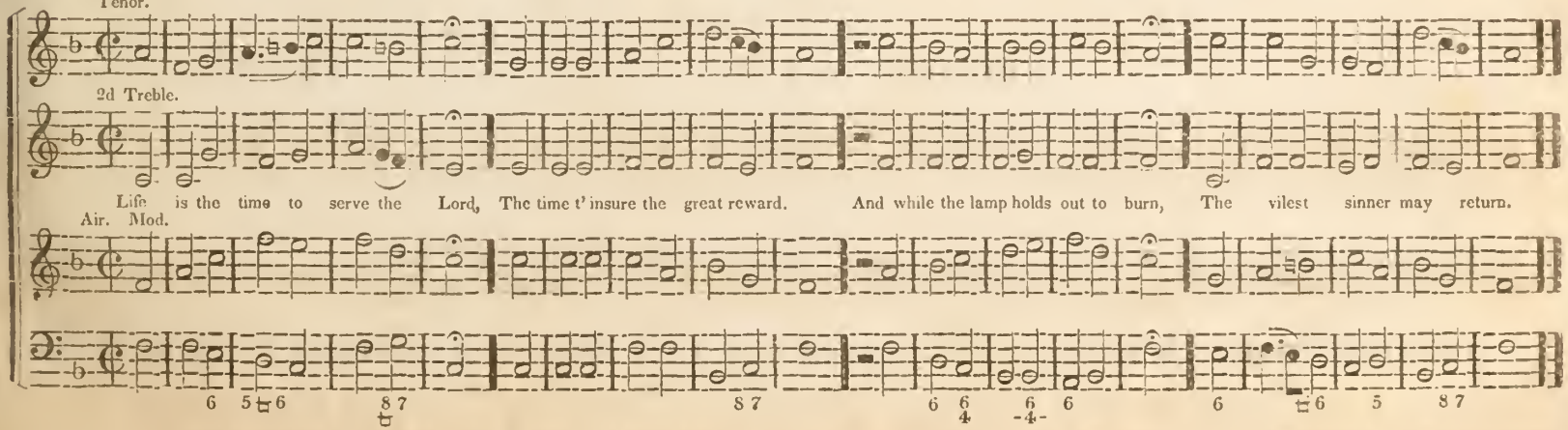
EVENING SONG. L. M.

Theme by J. Crotch.

Tenor.
Air. Mod. Sosten.
Great God to thee my evening song, With humble grat - itude I raise; O, let thy mercy tune my tongue, And fill my heart with lively praise.

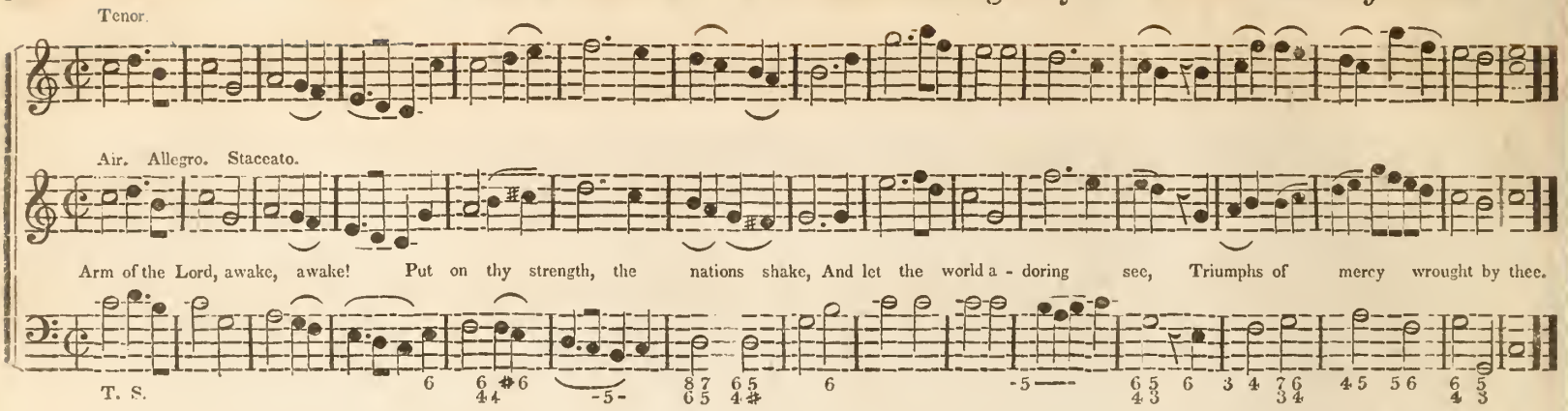

Tenor.
Air. Affet. Sosten.
The God of love will sure in - dulge The flowing tear, the heaving sigh, When his own children fall a-
round, When tender friends and kindred die Yet not one anxious murm'ring thought Should with our mov - ing

WELLS.* L. M.

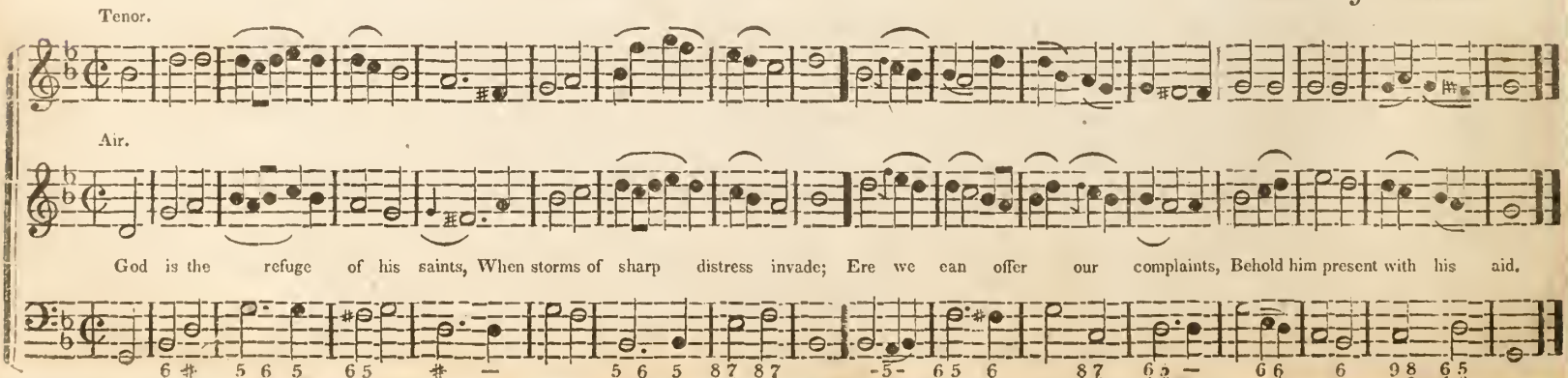

Tenor.
2d Treble.
Life is the time to serve the Lord, The time t' insure the great reward. And while the lamp holds out to burn, The vilest sinner may return.
Air. Mod.

* The Air of this tune is found in the old parochial Psalmody, as far back as in the time of Luther; and as it was formerly written in notes of equal length, we venture, thus far, to restore the melody, and we do so, with the full conviction that this kind of arrangement must render the tune far more interesting, aside from popular prejudice, than it could be in any other form.

MANSFIELD. L. M. Village Hymns. *Theme by Crotch.*


Tenor.
Air. Allegro. Staccato.
Arm of the Lord, awake, awake! Put on thy strength, the nations shake, And let the world a - doring see, Triumphs of mercy wrought by thee.
T. S.

REFUGE. L. M. *Theme by Mather.*


Tenor.
Air.
God is the refuge of his saints, When storms of sharp distress invade; Ere we can offer our complaints, Behold him present with his aid.

Tenor.
2d Treble.
With all my pow'rs of heart and tongue, I'll praise my Maker in my song.
Air. Andante.
An - - gels shall hear the notes I raise, Ap - prove the song and join the praise.

PITTSFIELD. L. M.

Mather.

Tenor.
2d Treble.
Bless, O my soul, the liv - - ing God, Call home my thoughts that rove a - - - broad;
Air. Vivace.
Let all the pow'rs with - in me join In work and worship so di - vine.

Tenor.
2d Treble.
Great God whose u - ni - ver - sal sway, The known and unknown worlds o - bey; Now give the
Air. Mod.
king - dom to thy Son, Ex - tend his pow'r, ex - alt his throne. Ex - tend his pow'r, ex - alt his throne.
Org.
Voice.

PROTECTION.* L. M.

Haydn.

Tenor.
2a Treble.
Up to the hills I lift mine eyes, Th' e - ternal hills beyond the skies; Thence all her help my soul derives, There my Almigh - ty Refuge lives.
Air. Dolce.

* This tune will be found too difficult for ordinary execution: but as it can never fail to please when the performers do it justice, we insert it among the Long Metres, with the expectation that it will be occasionally used. The same remark will apply to two or three of the following pieces.

PERGOLESI. L. M.

Italian.

SALISBURY.* L. M. D.

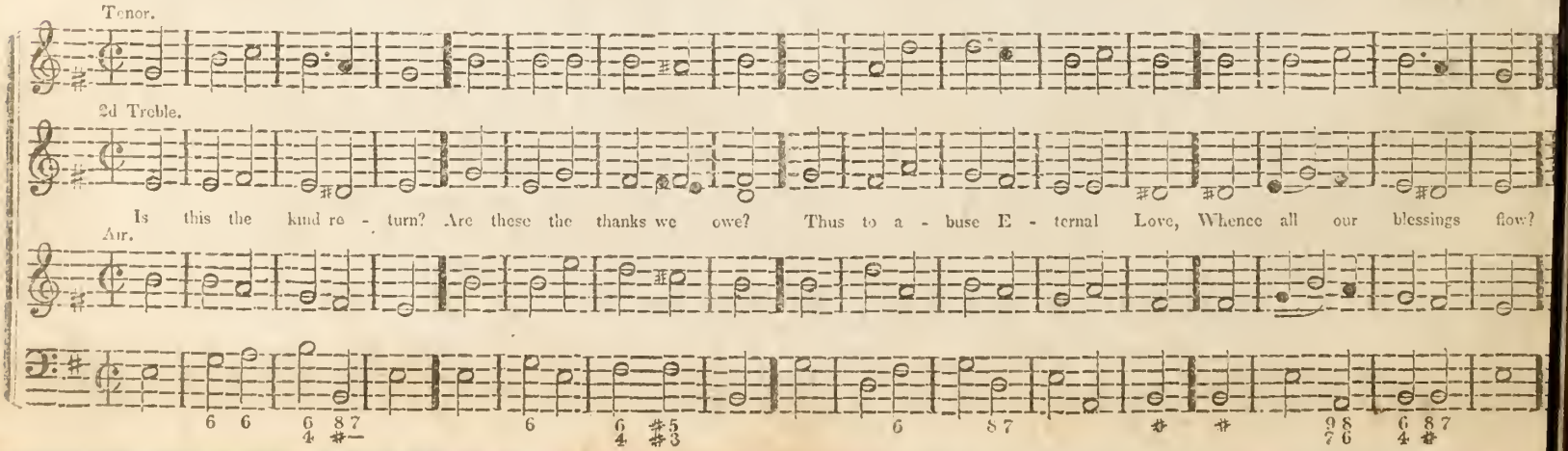
Tenor.
Air. Dolce.
Lord, I will bless thee all my days, Thy praise shall dwell up - - on my tongue; Come mag - ni - fy the
My soul shall glory in thy grace, While saints rejoice to hear the song.

* See marginal reference on page 112

Continued.

DARTMOUTH. S. M.

*L. Mason.**


Tenor.
2d Treble.
Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse E - ternal Love, Whence all our blessings flow?
Air.

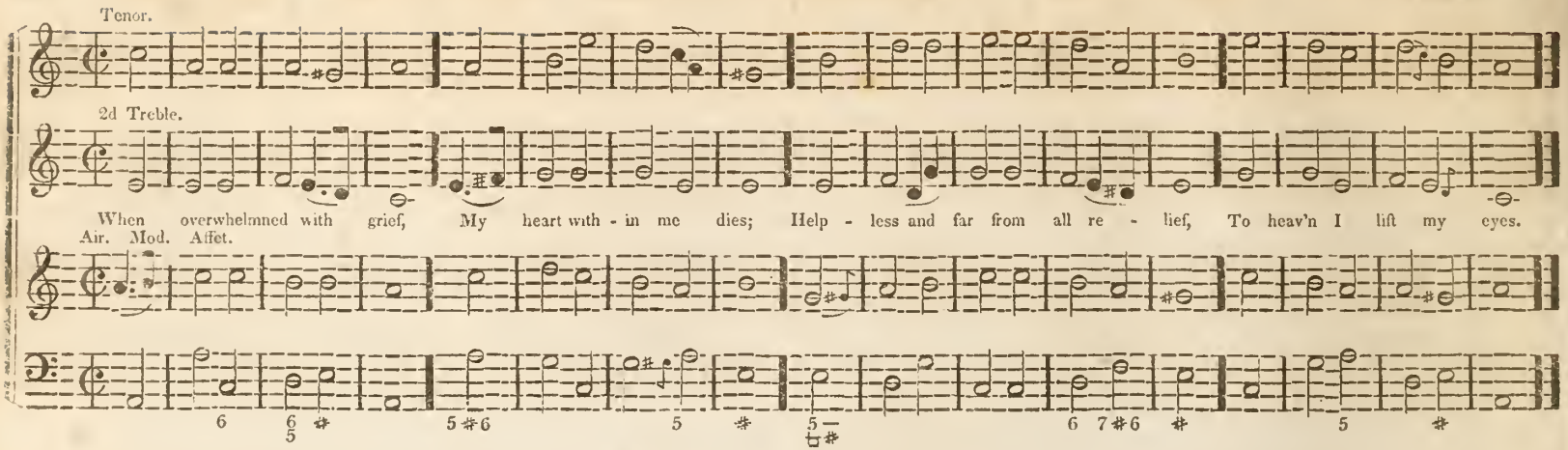
* Editor of the Boston H. and H. Society Collection.

Tenor.
2d Treble.
My soul re - peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So read - y to a - bate.
Air. Sosten.

COMMUNION. S. M. *H.*

Tenor.
2d Treble.
Je - sus in - vites his saints To meet a - round his board; Here pardon'd rebels sit, and hold Com - mun - ion with their God.
Air. Mod. Sosten.

AFFLICTION.* S. M. *German.*


Tenor.
2d Treble.
When overwhelmned with grief, My heart with - in me dies; Help - less and far from all re - lief, To heav'n I lift my eyes.
Air. Mod. Affet.

* The Appoggiatures that occur on G♯ in this tune may be omitted, when they prove to be difficult of execution.

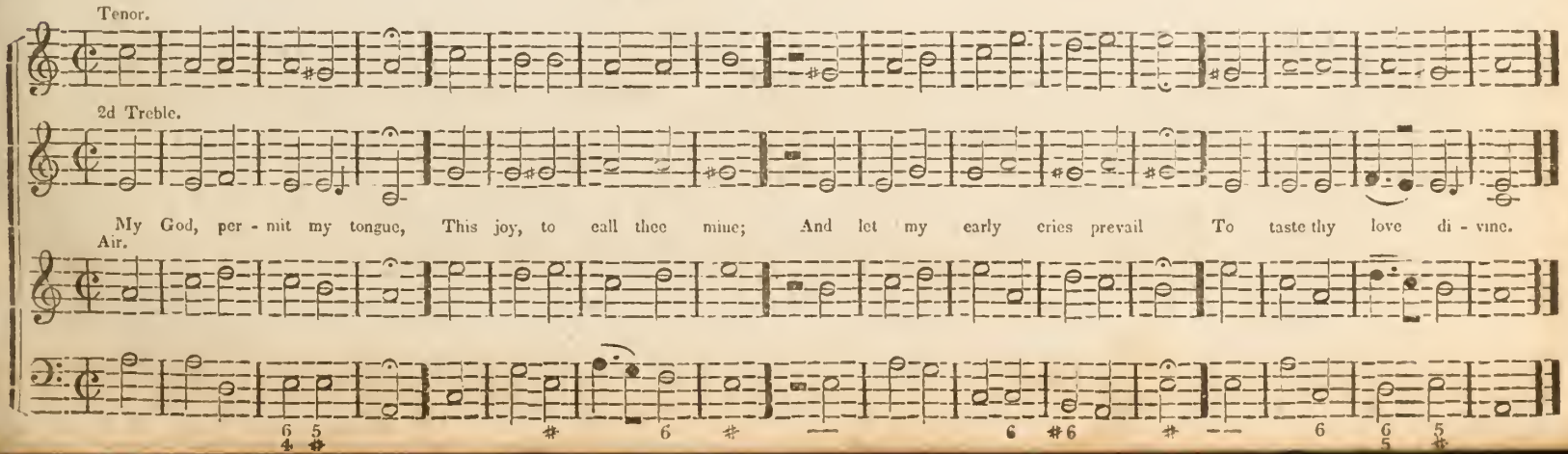
KILLINGWORTH. S. M. *H.*

Tenor.
Air. Mod. Affet.
Lord, what a feeble piece Is this our mortal frame; Our life, how poor a trifle 'tis, That scarce de - serves the name!

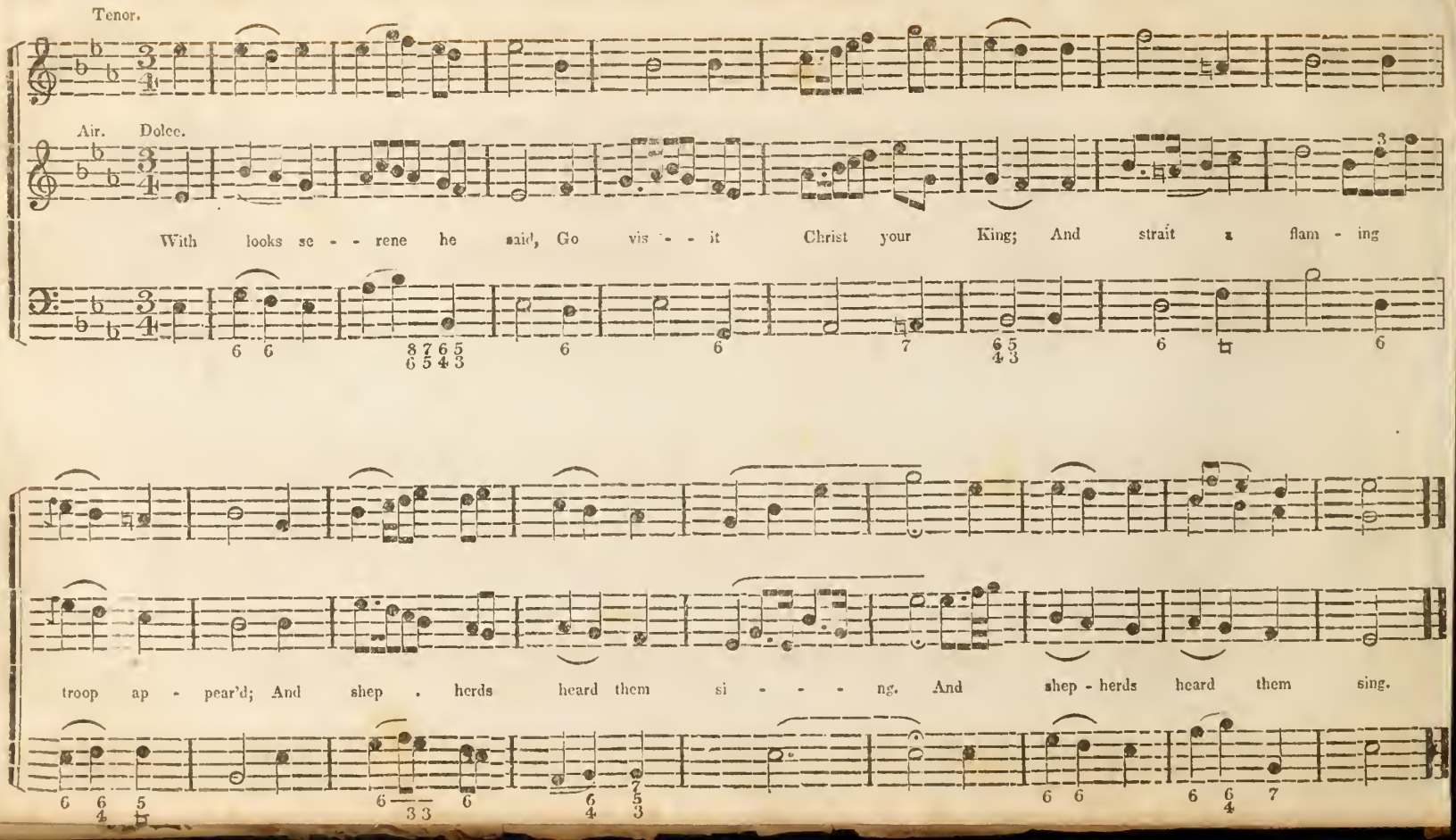
2d Treble or Tenor.*
Air.
How heavy is the night, That hangs upon our eyes, Till Christ, with his reviving light Upon our souls a - rise.

* Observe that if the Tenor ever take this part, they must sing the highest of the choosing notes. When it is given to the 2d Treble, the lowest choosing notes must be sung.

ORANGE. S. M.


Tenor.
2d Treble.
My God, per - mit my tongue, This joy, to call thee mine; And let my early cries prevail To taste thy love di - vine.
Air.

LOWELL. S. M.


Tenor.
Air. Dolce.
With looks se - - rene he said, Go vis - - it Christ your King; And strait a flam - ing
troop ap - pear'd; And shep - herds heard them si - - - - ng. And shep - herds heard them sing.

2d Treble.
Air. Staccato.
Heav'n with the
Grace, 'tis a charm - ing sound, Har - mo - - nious to the ear; Heav'n with the echo shall resound,
Heav'n with the
ech - o shall re - sound,
Heav'n with the echo shall re - sound, And all the earth shall hear. And all the earth shall hear.
echo shall re - sound,
T. S.

DURHAM. S. M.

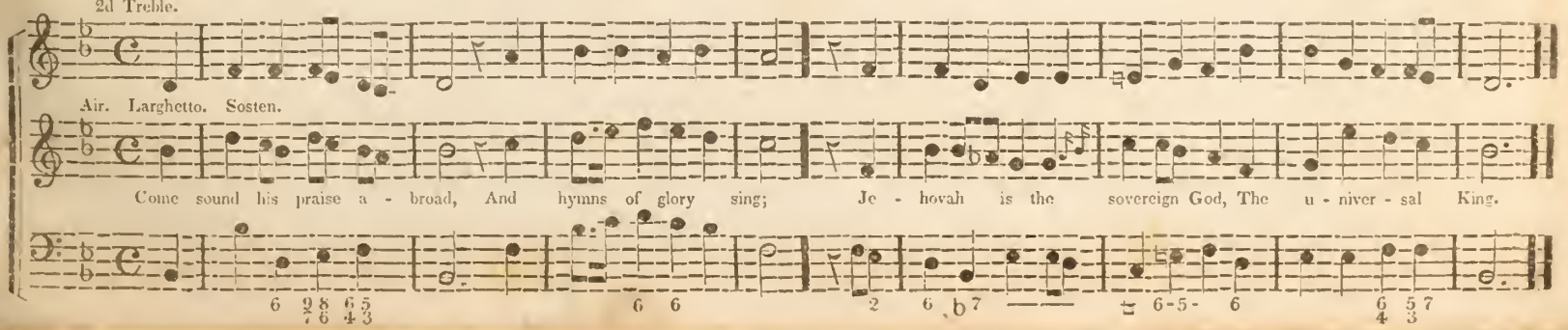
SILVER STREET. L. M.

Tenor.
2d Treble.
Come, sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sovereign God, The u - ni - versal King.
Air. Staccato.
T. S.

CHORUS.* To be sung after the last stanza.
Soli. Tutti Forte. Soli. Tutti Forte.
Soli. Tutti Forte. Soli. Tutti Forte.
Praise ye the Lord; Halle - lujah, praise ye tho Lord; Halle - lujah; :‖: :‖: :‖: praise ye the Lord.
Soli. Tutti Forte. Soli. Tutti Forte. Cres. Dim. Cres.
Forte.
Voice.
Voice.
6 7 — — 3 T. S. 6 — 5 — — 3 T. S.
8 7 5 6 6 6 6 6 5 7
4 5 4 3

* We have formerly omitted the Chorus to this tune, because we could not be satisfied with any arrangement of it, that was to be found. In its present shape, we trust that it will prove useful and interesting: though we must acknowledge ourselves to be interested judges. It should be still omitted whenever the subject does not comport with it.

CAMBRIDGE. S. M. *R. Harrison.*


2d Treble.
Air. Larghetto. Sosten.
Come sound his praise a - broad, And hymns of glory sing; Je - hovah is the sovereign God, The u - niver - sal King.
6 2 8 6 5 7 6 4 3
6 6
2 6 ♭7 — 6-5- 6
6 5 7 4 3

ST. THOMAS. S. M.

Handel.

Tenor.
2d Treble.
My Saviour and my King, Thy beauties are di - vine Thy lips with blessings over - flow, And ev - ry grace is thine.
Air. Staccato.

ACCEPTANCE. S. M.

*Theme by Handel.**

Tenor.
Air. Andantino. Affet.
Now sinners dry your tears; Let hopeless sorrow cease: Bow to the sceptre of his love, And take the offer'd peace. And take the offer'd peace.

* Oratorio of the Messiah.

SHIRLAND. S. M.

Stanley.

Tenor.
2d Treble.
O, blessed souls are they, Whose sins are cover'd o'er; Di - vinely blest to whom the Lord, Imputes their guilt no more.
Air. Sost.
Dim.
Cres.

FROOME. S. M.

J. Husband.

2d Treble.
Air.
Dolce.
Come sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sovereign God, The u - ni - versal King. The u - ni - versal King.

DUNBAR.* S. M.

Corelli.

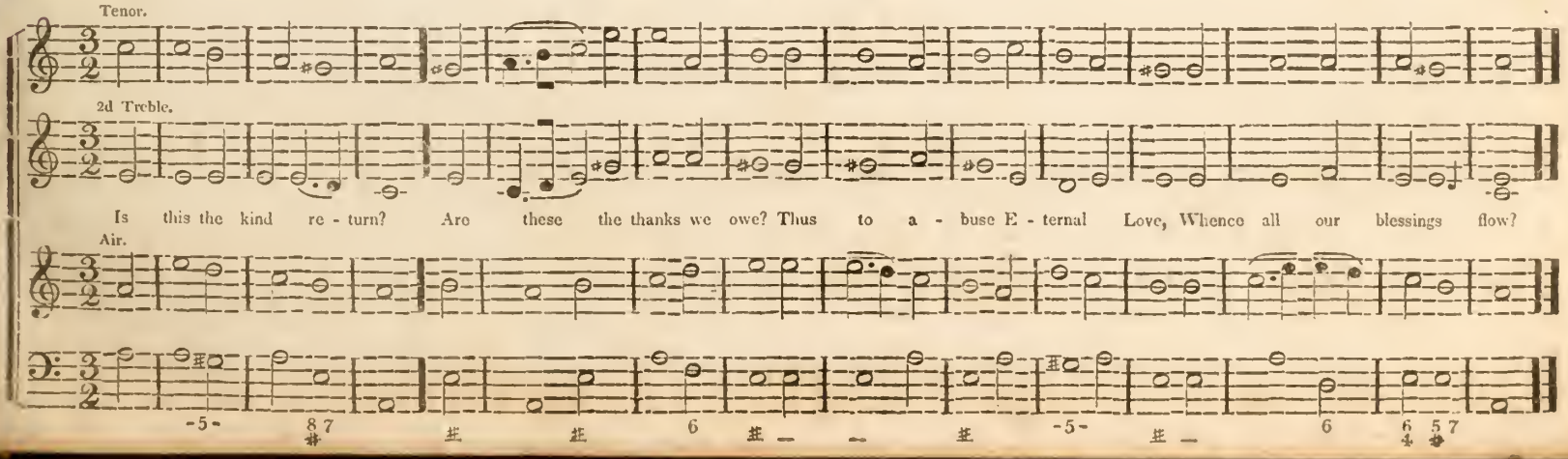
Tenor.
2d Treble.
When overwhelm'd with grief, My heart with - in me dies; Helpless, and far from all re - lief, To heav'n I lift mine eyes.
Air.

* As published in the Boston H. and H. Society Collection.

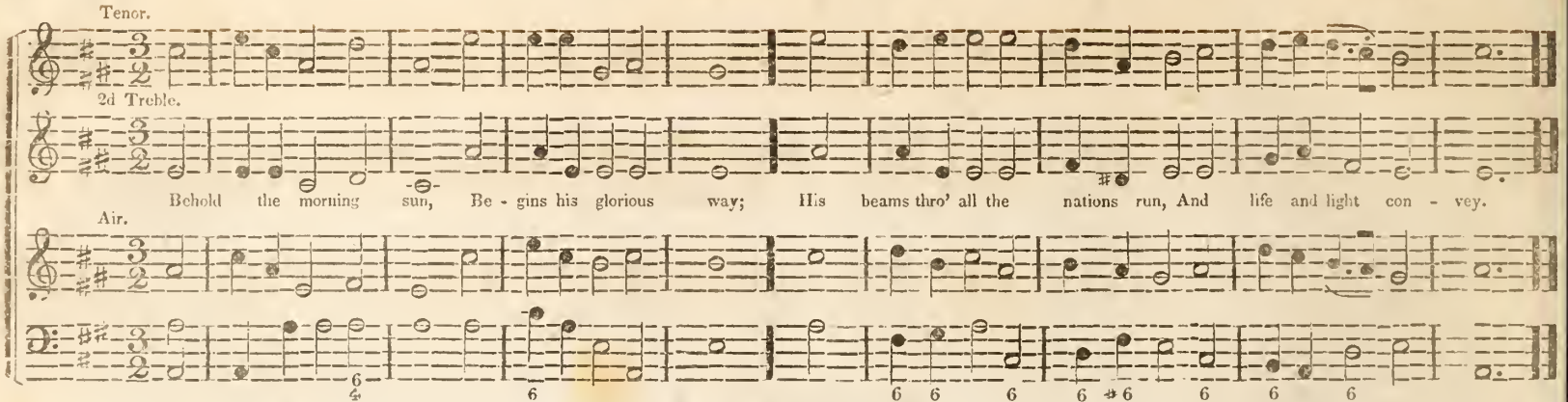
RUTLAND. S. M.

all the earth shall hear. Heav'n with the echo shall re - - sound, And all the earth shall hear.

GUILFORD. S. M.


Tenor.
2d Treble.
Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse E - ternal Love, Whence all our blessings flow?
Air.

HALIFAX. S. M. *Mather.**


Tenor.
2d Treble.
Behold the morning sun, Be - gins his glorious way; His beams thro' all the nations run, And life and light con - vey.
Air.

* The movement in this and the two following tunes, is quite new and singular for Short Metre: but the composition is exquisitely simple; and, so far as we can judge from inspection merely, we are disposed to think well of the tunes on the score of general utility.

PSALM 25th. S. M. *Mather.*

Tenor.
2d Treble.
Where shall the man be found, That fears t' offend his God; That loves the gospel's joyful sound, And trembles at his rod.
Air.

JERSEY. S. M.

Mather.

YARMOUTH. S. M.

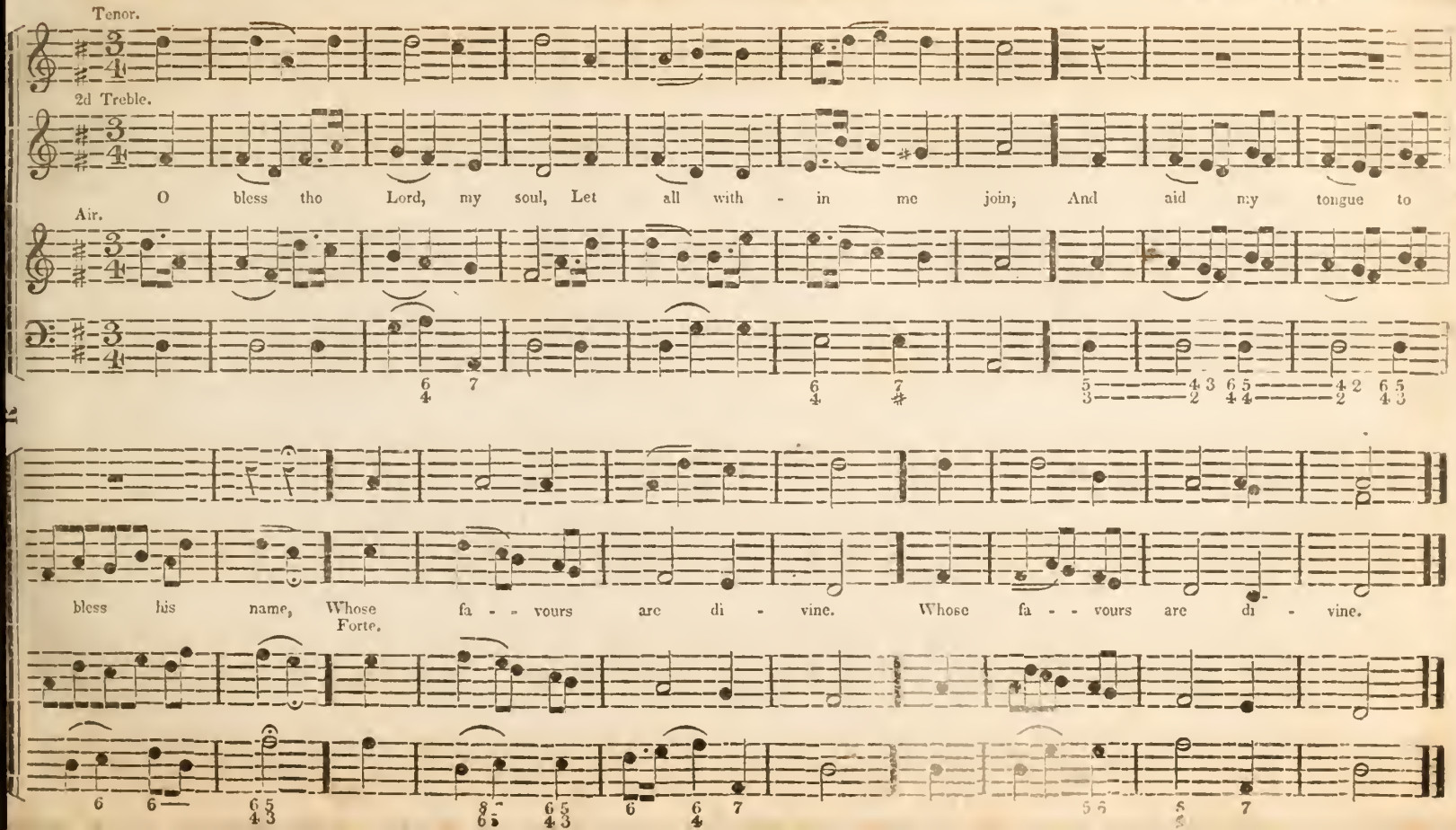
Wainwright.

Tenor.
2d Treble.
The pity of the Lord, To those that fear his name, Is such as tender parents feel, He knows our feeble frame.
Air.

AUBURN. S. M. D.

By the late Professor Norton.

Tenor.
2d Treble.
Be - hold the morning sun, Be - gins his glo - rious way; His beams thro' all the nations run, And light and life con - vey. And light and
Air. Allegro. Staccato.
life con - vey. But where the gospel comes, It spreads diviner light: It calls dead sinners from their tombs, And gives the blind their sight.


Tenor.
2d Treble.
O bless tho Lord, my soul, Let all with - in me join; And aid my tongue to
Air.
bless his name, Whose fa - - vours are di - vine. Whose fa - - vours are di - vine.
Forte.

Tenor.
2d Treble.
Come sound his praise a - broad, And hymns of glo - ry sing; Je - hovah is the sovereign God, The u - ni - versal King.
Air. Sosten.

FOUNDER'S HALL. S. M.

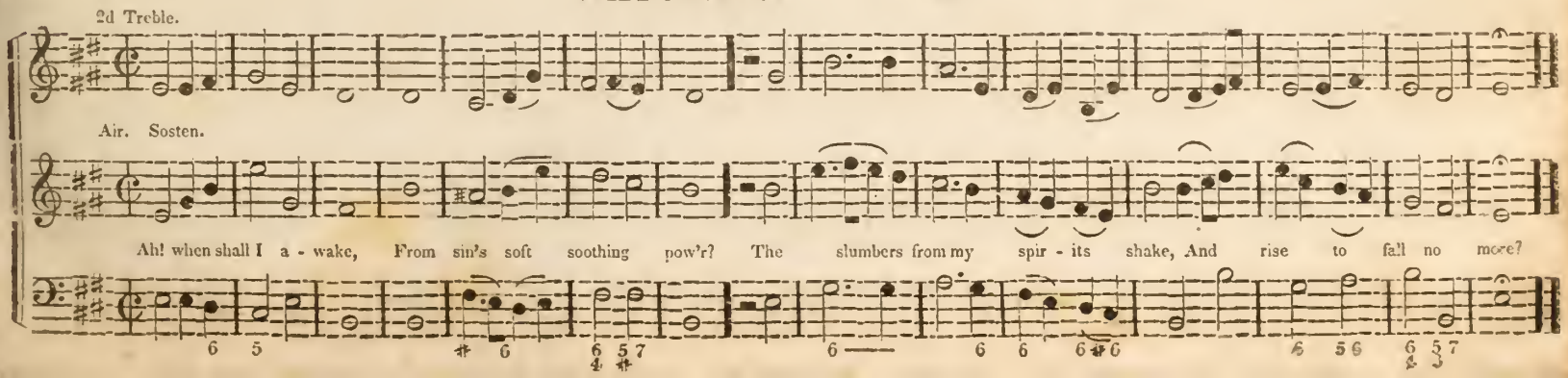
T. Walker.

Tenor.
2d Treble.
My soul repeat his praise, Whose mercies aro so great; Whose anger is so slow to rise, So ready to abate. So ready to a - bate.
Air.
Dim.
Cres.

BRIDGEPORT. S. M.

Tenor.
2d Treble.
From lowest depths of wo, To God I send my ery: Lord, hear my suppli - eations now, And graciously re - ply.
Air. Adagio.

WATCHMAN. S. M.

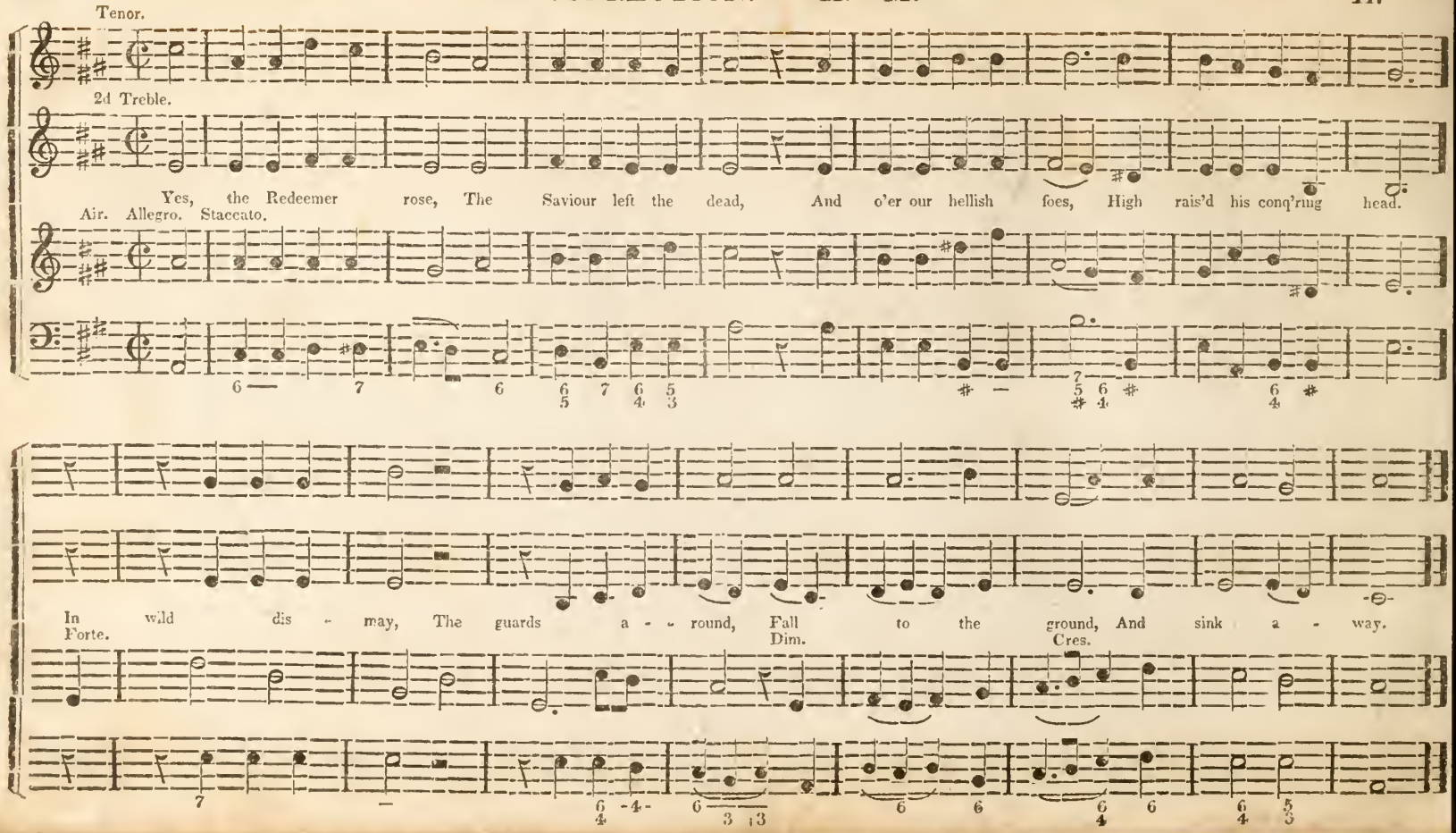

2d Treble.
Air. Sosten.
Ah! when shall I a - wake, From sin's soft soothing pow'r? The slumbers from my spir - its shake, And rise to fall no more?

Tenor.
2d Treble.
Join all the glo - rious names, Of wisdom love and pow'r That ev - er mor - tals knew,
Air. Andante.
That angels ev - er bore, All are too mean to speak his worth, Too mean to set my Saviour forth.

2d Treble.
Air. Con Spirito.
Pia.
Re - joice, the Lord is King; Your Lord and King a - dore! Mortals give thanks and sing, And tri - umph
For.
ev - er - more. Lift up your heart, Lift up your voice, Re - joice! a - gain I say re - joice.
T. S.
Org.
Voice.

Tenor.
2d Treble.
Ye tribes of Ad - am join, With heav'n and earth and seas, And offer notes di - vine, To your Cre - ator's praise.
Air. Mod.
Ye ho - ly throng of an - gels bright, In worlds of light, In worlds of light be - - gin the song.

2d Treble.
Air. Con Spirito.
All hail triumphant Lord, Who sav'st us by thy blood; Wide be thy name a - - dor'd Thou rising reigning God.
Org.
CHORUS. Tener.
With thee we rise With thee we reign, And empires gain Beyond the skies. With thee we rise, With thee we reign, And empires gain be - yond the skies.
Forte. Staecato.
Pia.
Forte.


Tenor.
2d Treble.
Yes, the Redeemer rose, The Saviour left the dead, And o'er our hellish foes, High rais'd his conq'ring head.
Air. Allegro. Staccato.
In wild dis - may, The guards a - round, Fall to the ground, And sink a - way.
Forte.
Dim.
Cres.

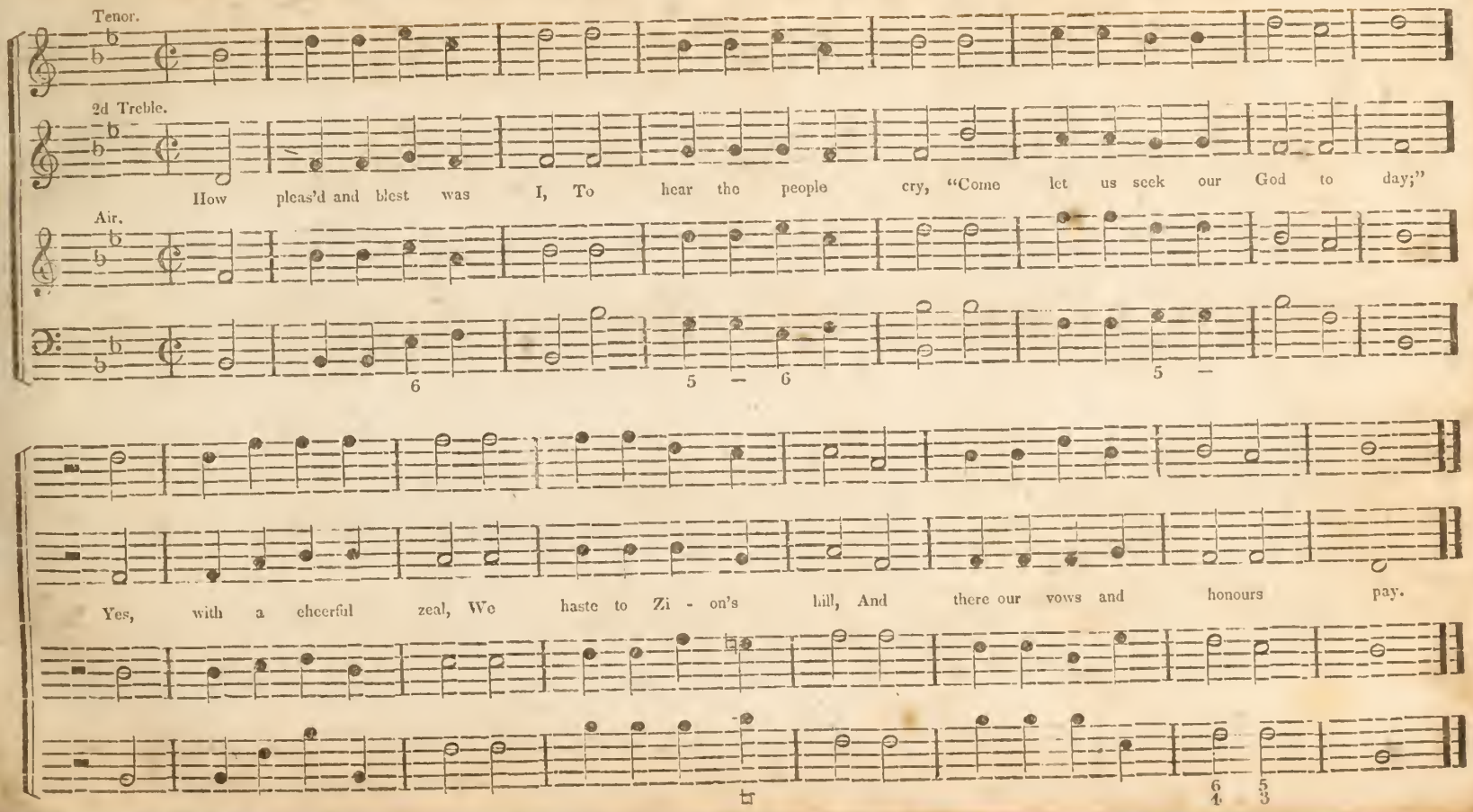
Tenor.
2d Treble.
Ye tribes of Ad - am join, With heav'n and earth and seas, And offer notes di - vine, To your Cre-
Air. Mod. Sosten.
a - tor's praise. Ye ho - ly throng Of angels bright, In worlds of light, Be - gin the song.

Cadences like this in the old tunes, require a second swell of the Base note during the continuance of the minim rest in the other parts.

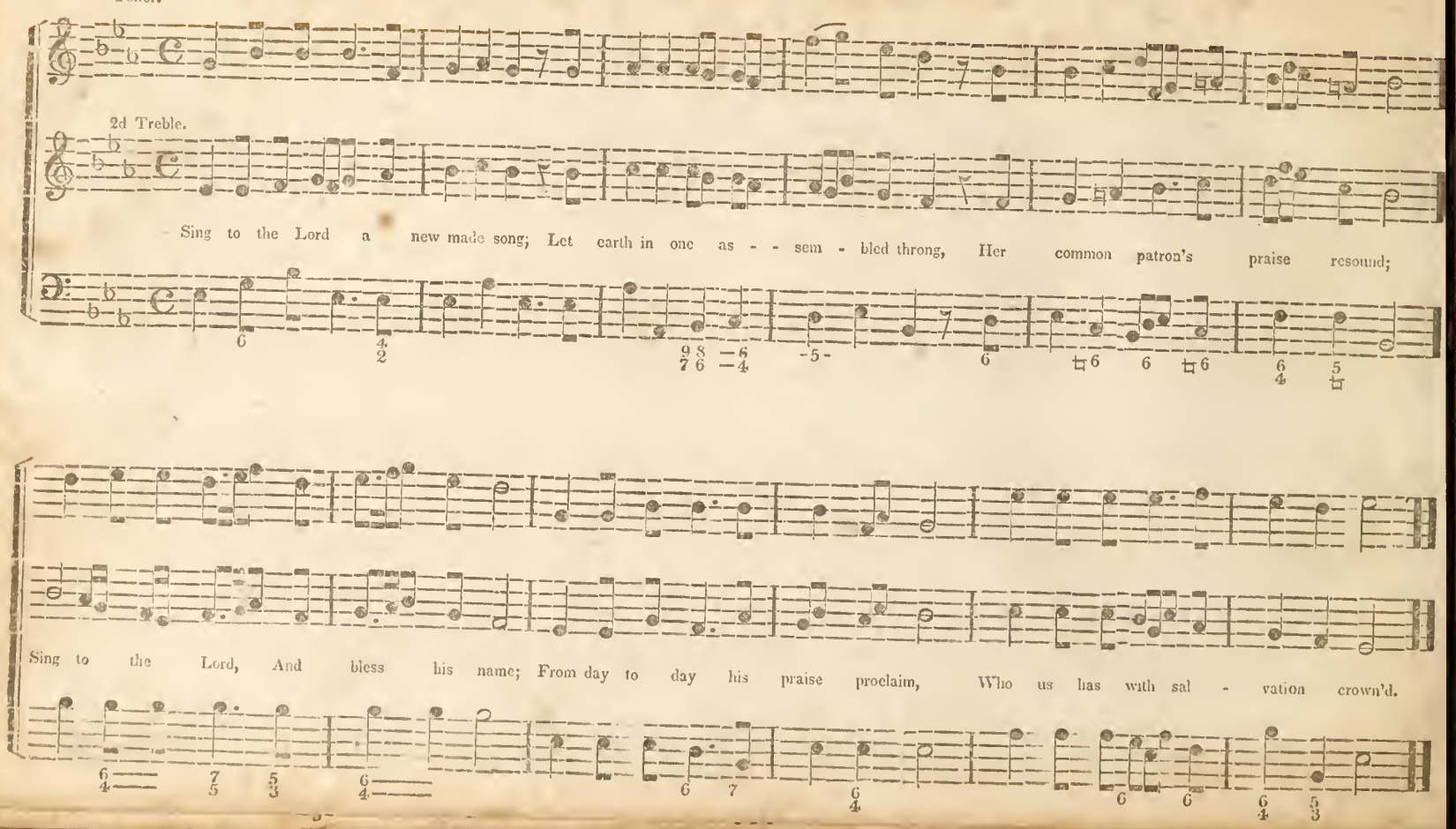
Tenor.
2d Treble.
How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to day,"
Air. Staccato. Allegro. Mod.
T. S.
Yes, with a cheerful zeal, We haste to Zion's hill And there our vows and honours pay.
Pia.
For.

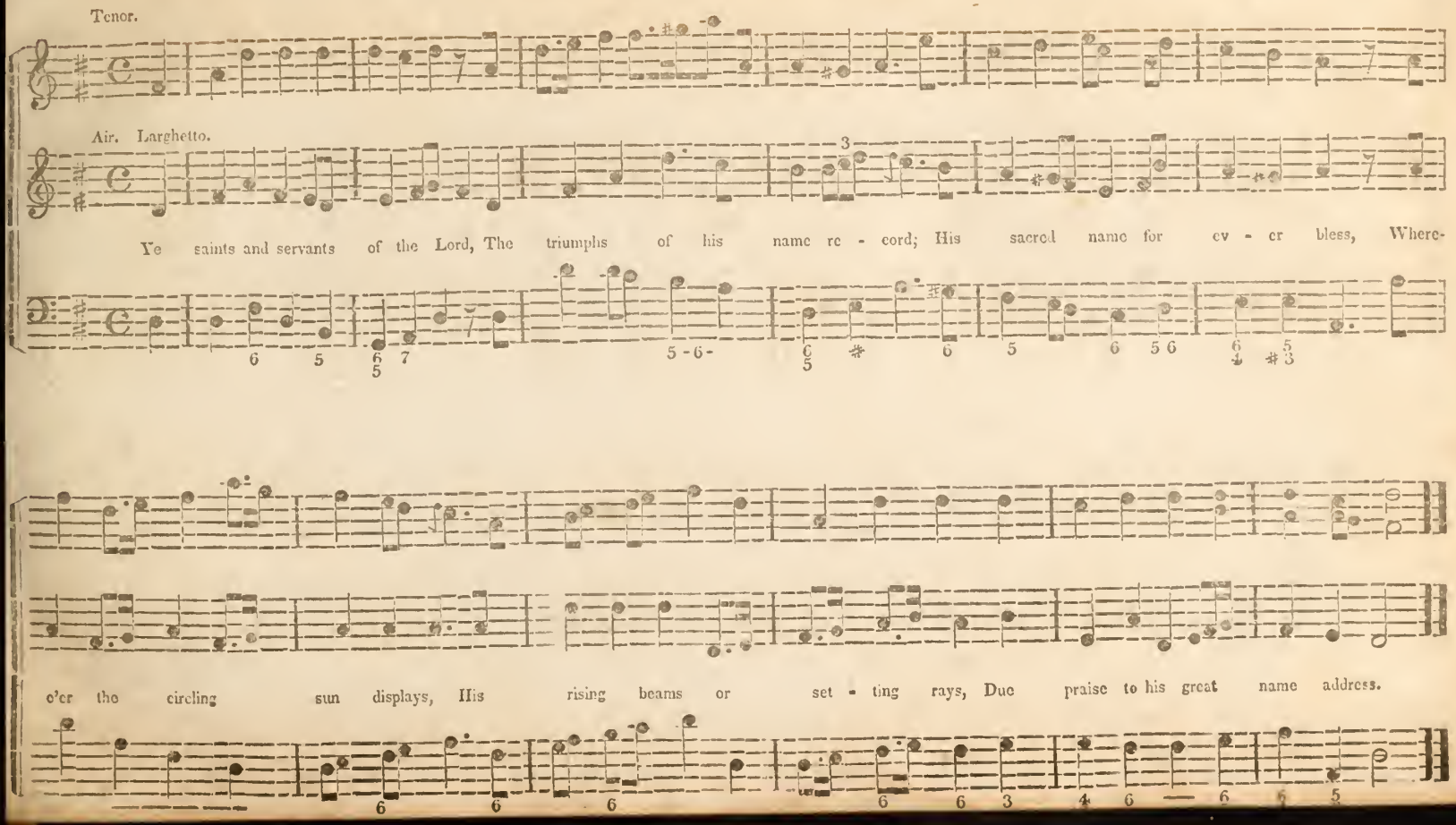
Tenor.
Air.
How pleas'd and blest was I, To hear the peo - ple cry, "Come let us seek our
God to - day." Yes, with a cheerful zeal We haste to Zion's hill, And there our vows and hon - ours pay.

2d Treble.
Air. Allegro.
How pleasant 'tis to see, Kindred and friends a - gree; Each in his prop - er station move, And
each fulfil his part, With sympathizing heart, In all the cares of life and love. In all the cares of life and love.
Org.
Voice.


Tenor.
2d Treble.
How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to day;"
Air.
6
5 — 6
5 —
Yes, with a cheerful zeal, We haste to Zi - on's hill, And there our vows and honours pay.
6 5
4 3

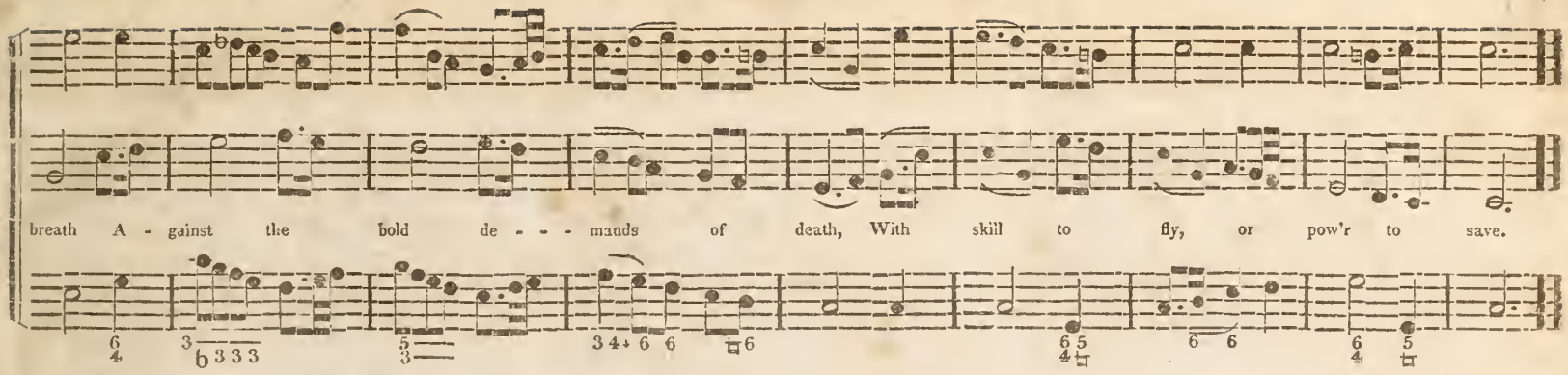
NEWCOURT. L. P. M.


Tenor.
2d Treble.
Sing to the Lord a new made song; Let earth in one as - - sem - bled throng, Her common patron's praise resound;
Sing to the Lord, And bless his name; From day to day his praise proclaim, Who us has with sal - vation crown'd.

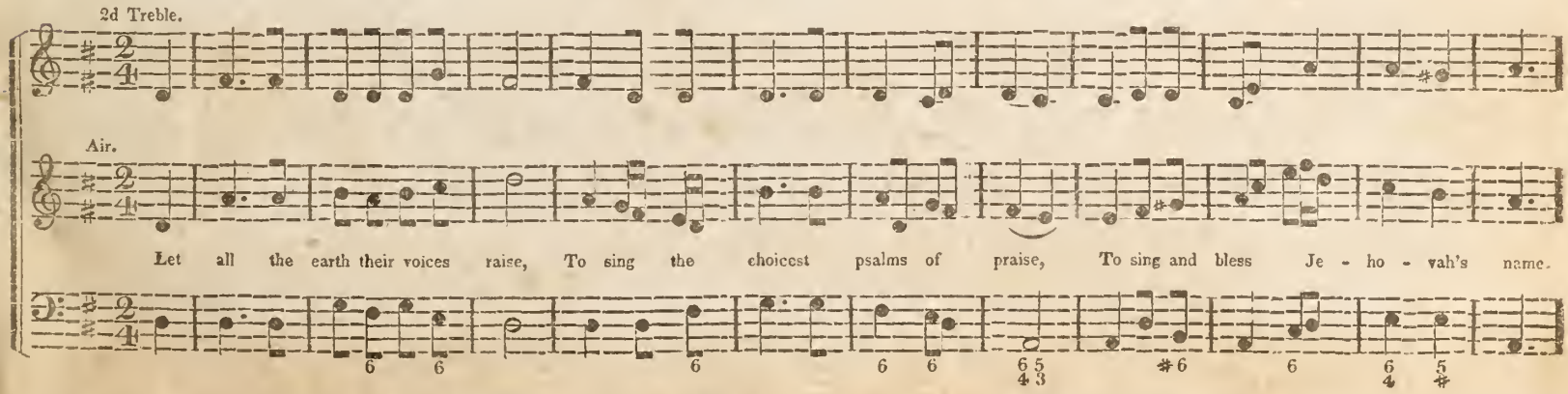

Tenor.
Air. Larghetto.
Ye saints and servants of the Lord, The triumphs of his name re - cord; His sacred name for ev - er bless, Where-
o'er the circling sun displays, His rising beams or set - ting rays, Due praise to his great name address.

Tenor.
Air.
Think, mighty God, on fee - ble man, How few his hours, how short his
span, Short from the era - dle to the grave; Who can se - cure his vi - tal

* The former arrangement of this tune was found too complicated for general use.

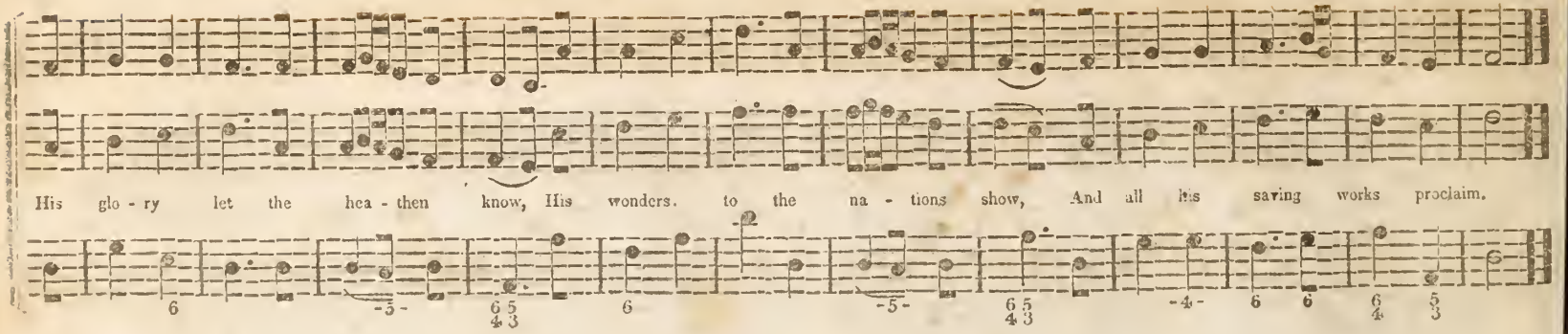


KENSINGTON.* L. P. M.



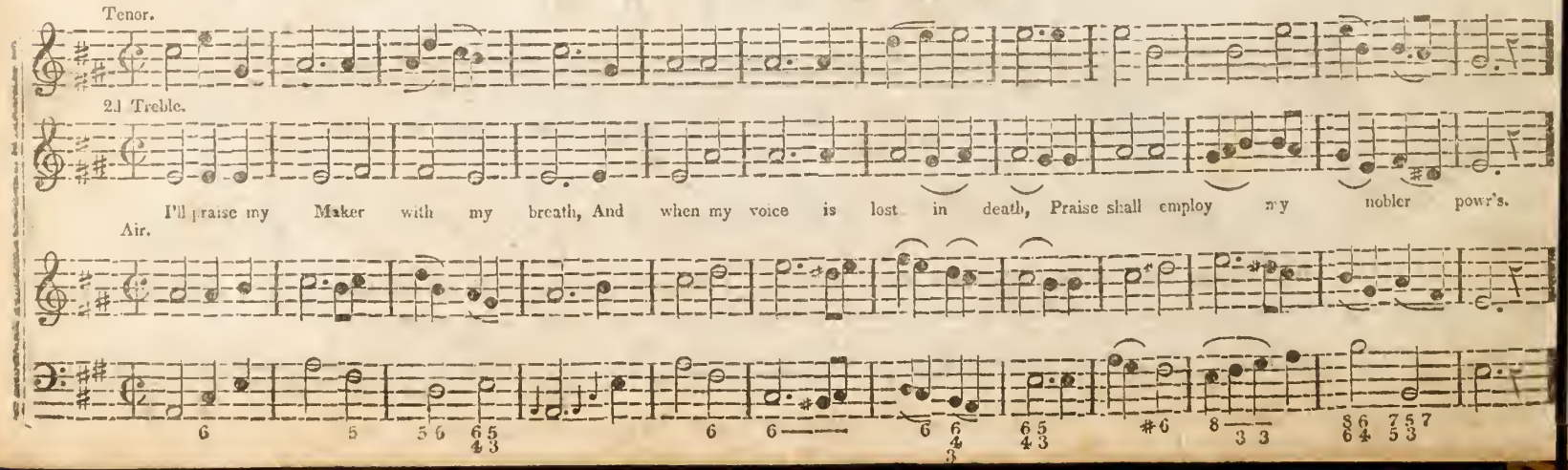
* This tune, and Grantley in former editions, were both derived from the same source: but the melody of Grantley was not sufficiently refined for miscellaneous purposes; and it had not simplicity enough to be generally useful as a Proper Metre tune.

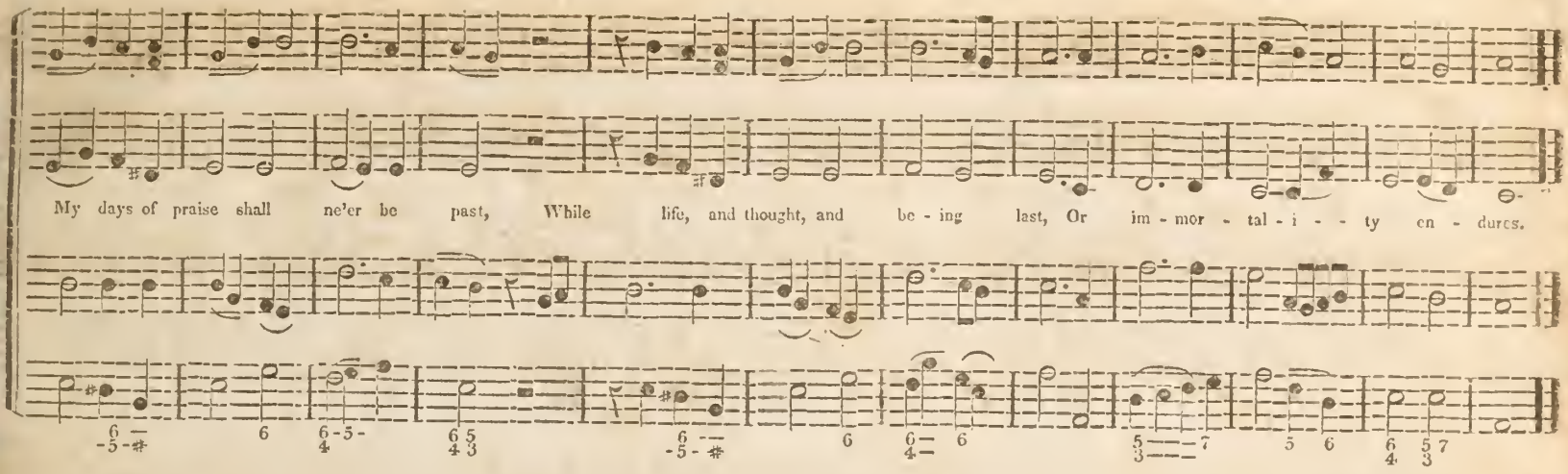
Continued.



HARLAEM. L. P. M.

H.


Tenor.
2d Treble.
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powr's.
Air.



WESLEY CHAPEL. L. M. (6 Lines.) Village Hymns. *Elliot.**

* A musical Professor in Dublin.

Continued.

Tenor.
2d Treble.
Fa - ther of mercies, God of love! O, hear a humble suppliant's cry; Bend from thy lof - ty seat a - bove, Thy
Air. Affet.
throne of glorious ma - jes - ty: O, deign to lis - ten to my voice, And bid this drooping heart re - joice.
Sy.

PASTORAL HYMN. L. M. (6 Lines.) *Dr. Arne.**

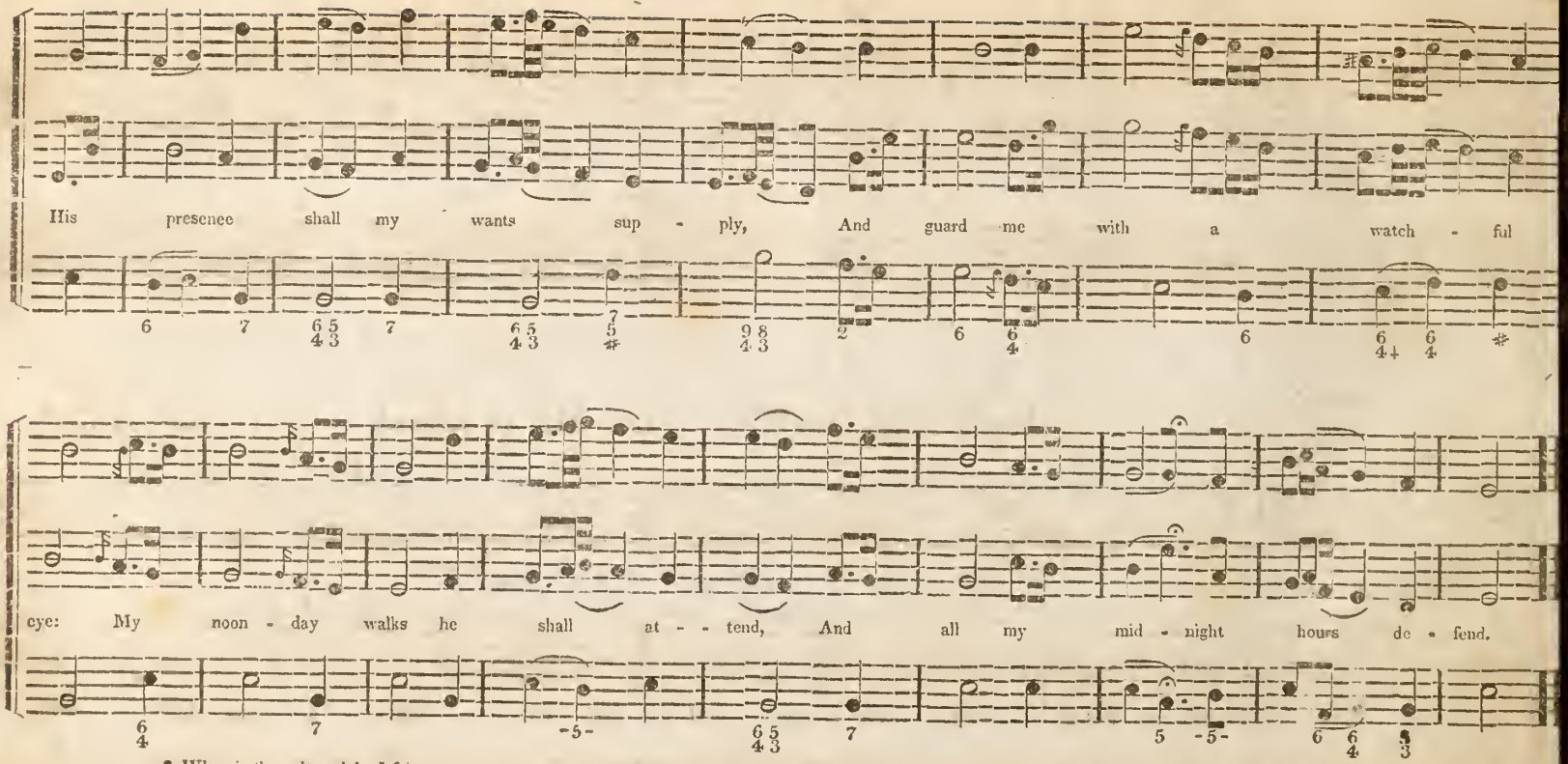
Tenor.

Air. Andante. Affet.

The Lord my pasture shall pre - pare, And feed me with a shep - herd's care:

* See Overture in "Artaxerxes."

Continued.


His presence shall my wants sup - ply, And guard me with a watch - ful
eye: My noon - day walks he shall at - - tend, And all my mid - night hours de - fend.

2 When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads,
My weary, wand'ring steps he leads;
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

3 Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

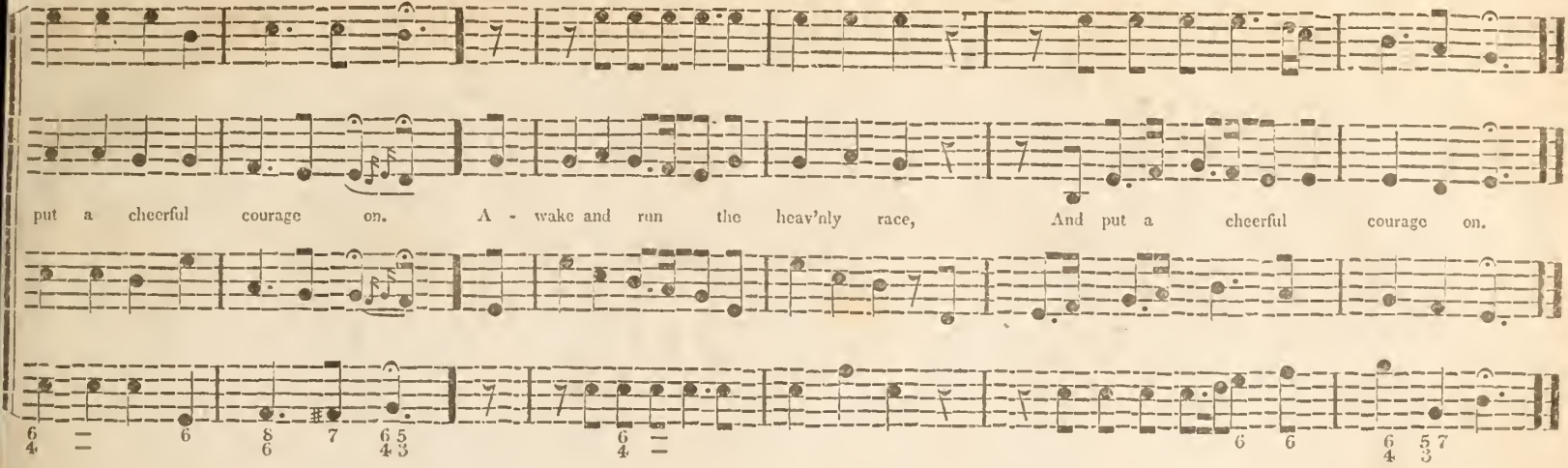
4 Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy bounty shall my pains beguile;
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

Tenor.
2d Treble.
The Lord my pas - ture shall pre - - pare, And feed me with a shep - herds care;
His pres - ence shall my wants sup - - ply, And guard me with a watch - ful eye.
My noon-day walks he shall at - tend, And all my mid - night hours de - fend.
Pia.
Forte.
Org.
Voice.

* Cumberland, which appeared in former editions, seems to have been derived from the Air of this tune.

Sym.
Tenor.
2d Treble.
A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone; A - wake and run the heav'nly race, And
Air. Spirituoso.
Pia.
Org.
Voice.

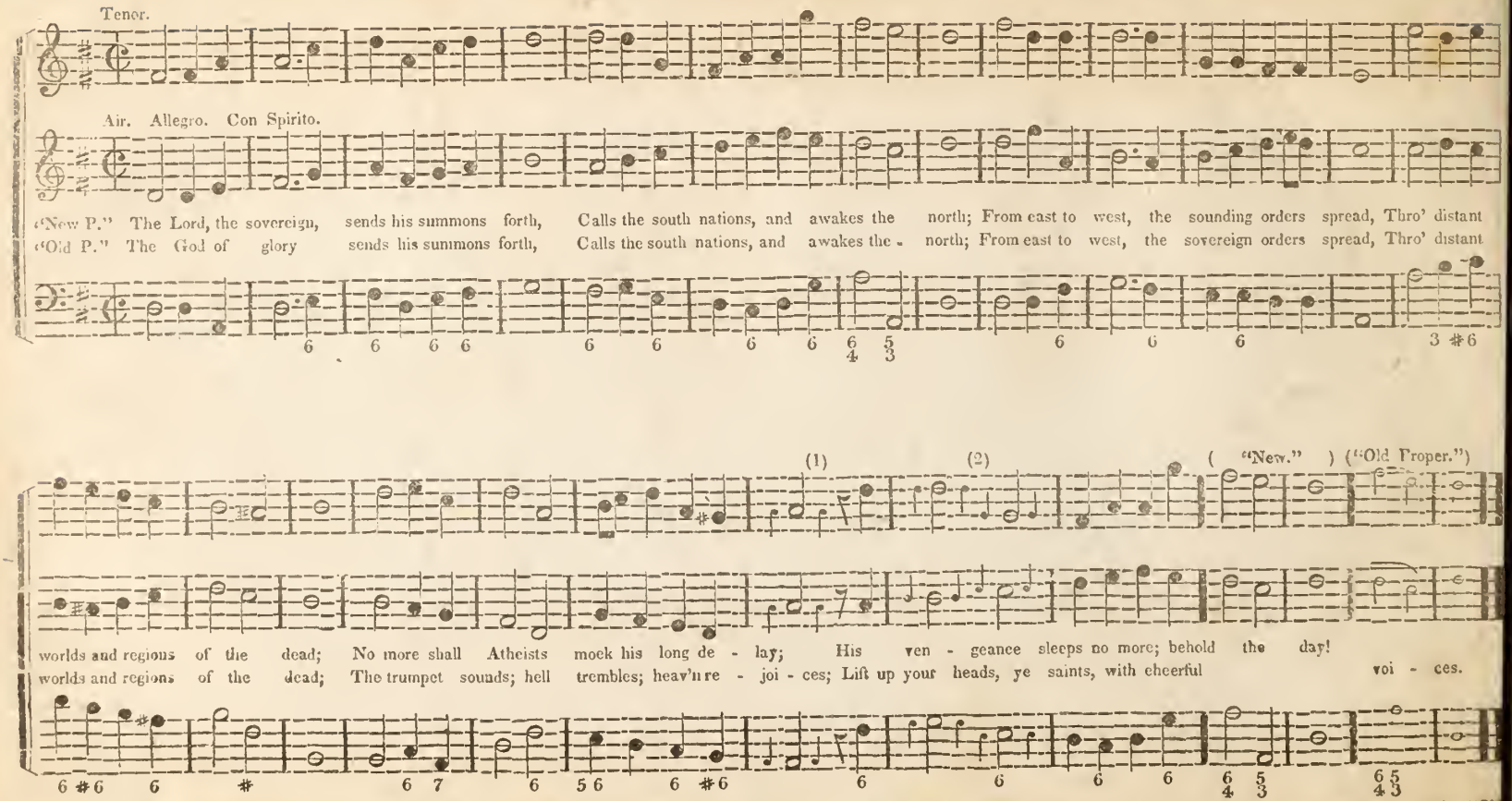
CHORUS.



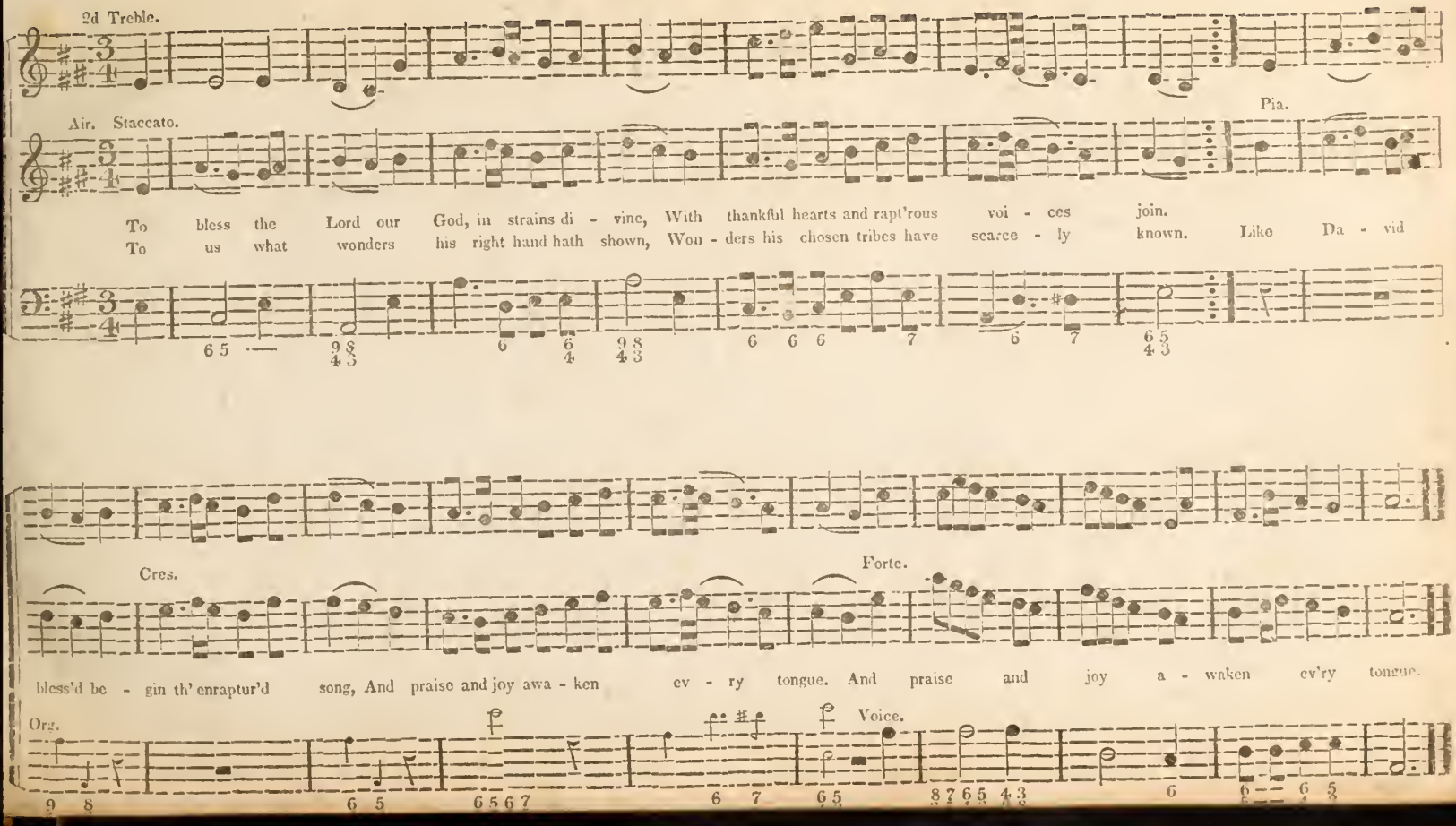
Sym.

* In *this hymn*, the words of the Chorus are to be sung at the close of each stanza; but in other hymns, the last two lines of *each stanza* must be repeated instead of the words here employed

WALWORTH. 10s. as the 50th "to a New Tune," or 10s. and 11s. as the 50th "to the Old Proper Tune."*


Tenor.
Air. Allegro. Con Spirito.
"New P." The Lord, the sovereign, sends his summons forth, Calls the south nations, and awakes the north; From east to west, the sounding orders spread, Thro' distant
"Old P." The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west, the sovereign orders spread, Thro' distant
(1)
(2)
("New.") ("Old Proper.")
worlds and regions of the dead; No more shall Atheists mock his long de - lay; His ven - geance sleeps no more; behold the day!
worlds and regions of the dead; The trumpet sounds; hell trembles; heav'n re - joi - ces; Lift up your heads, ye saints, with cheerful voi - ces.

* The only difference there is between the two metres, occurs in the last two lines of each stanza: The small notes at the references (1) (2) and at the double close, are intended for the "Old Proper," while the full sized are for the "New."


2d Treble.
Air. Staccato.
Pia.
To bless the Lord our God, in strains di - vine, With thankful hearts and rapt'rous voi - ces join.
To us what wonders his right hand hath shown, Won - ders his chosen tribes have scarce - ly known. Like Da - vid
Cres.
Forte.
bless'd be - gin th' enraptur'd song, And praise and joy awa - ken ev - ry tongue. And praise and joy a - waken ev'ry tongue.
Org.
Voice.

2d Treble.
Air. Allegro. Mod. Staccato.
The Lord, the sovereign, sends his summons forth, Calls the south nations, and awakes the north; From east to west the sounding orders spread, Thro'
distant worlds and regions of the dead: No more shall Atheists mock his long de - lay; His vengeance sleeps no more: Be - hold the day.

Tenor.
2d Treble.
Air. Christ the Lord is ris'n to day; Hal - le - lu - jah. Sons of men, and angels say, Hal - le - lu - jah.
Raise your joys and triumphs high, Hal - le - - lu - jah. Sing ye heav'ns, and earth re - ply, Hal - le - lujah.

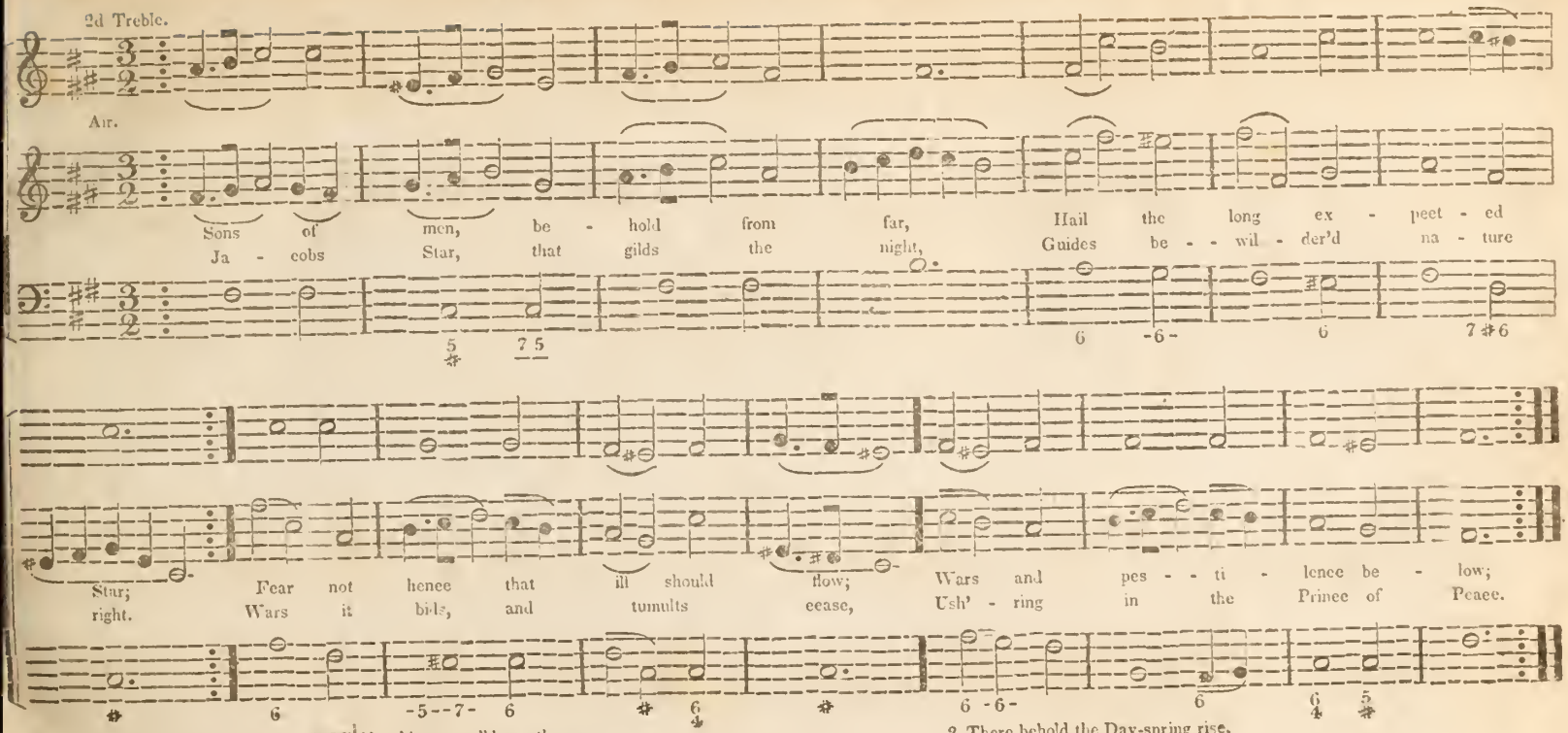
* Tho Air of this tune was first published more than a hundred years ago.

2d Treble.
Air. Largo. Affet.
Jesus, lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me, O my Saviour, hide
Till the storm of life be past; Safe in - to the haven guide, O receive, O receive, O receive my soul at last.

2 Other refuge have I none,
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me;
All my trust on thee is stay'd;
All my help from thee I bring,
Cover my defenceless head
With the shadow of thy wings.

3 Thou, O Christ, art all I want,
More than all in thee I find!
Raise the fallen, cheer the faint,
Heal the sick and lead the blind.
Just and holy is thy name,
I am all unrighteousness:
Vile and full of sin I am,
Thou art full of truth and grace.

4 Plenteous grace with thee is found
Grace to pardon all our sin;
Let the healing streams abound,
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee,
Spring thou up within my heart,
Rise to all eternity.


2d Treble.
Air.
Sons of men, be - hold from far, Hail the long ex - peet - ed
Ja - cobs Star, that gilds the night, Guides be - - wil - der'd na - ture
Star; Fear not hence that ill should flow; Wars and pes - - ti - lence be - low;
right. Wars it bids, and tumults cease, Ush' - ring in the Prince of Peace.

2 Mild he shines on all beneath,
Piercing through the shades of death,
Scat'ring error's wide-spread night,
Kindling darkness into light.
Nations all, far off and near,
Haste to see your God appear;
Haste, for Him your hearts prepare,
Meet Him, manifested there.

3 There behold the Day-spring rise,
Pouring eye-sight on our eyes;
God in his own light survey,
Shining to the perfect day;
Sing, ye morning stars, again,
God descends on earth to reign;
Deigns for man his life t' employ;
Shout, ye sons of God, for joy.

* Or single without the Repeat.

2d Treble.
Air. Forte.
Pia.
For.
Now be - gin the heav'nly theme, Sing a - loud in Jesus' name; Sing a - loud in Je - sus' name;
Pia.
For.
Ye who Jesus' kindness prove, Triumph in re - deeming love. Triumph in re - deeming love.
T. S.

2d Treble.
Air. Largo. Affet.
Sovereign Ruler, Lord of all! Prostrate at thy feet I fall; Hear, Oh hear my ardent cry; Frown not, lest I faint and die.

DISMISSION. Eights and Sevens. *Italian.*

2d Treble.
Air. Adagio.
Pia.
Forte.
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all, thy love possessing, Triumph in re - deeming grace.

2 Thanks we give, and adoration,
For the gospel's joyful sound;
May the fruit of thy salvation,
In our hearts and lives be found.

3 Jesus, thou art all compassion;
Pure, unbounded love thou art:
Visit us with thy salvation,
Enter every trembling heart.

Tenor.
Air.
Lo! he comes, in clouds descend - ing, Once for favour'd sinners slain: Thousand, thousand saints at - tending,
swell the triumph of his train. Hal - le - lujah, Hal - le - lu . jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen.

2 Ev'ry eye shall now behold him,
Rob'd in dreadful majesty;
Those who set at naught and sold him,
Pierc'd and nail'd him to the tree,
Deeply wailing,
Shall the true Messiah see.

3 Ev'ry island, sea, and mountain,
Heaven and earth shall flee away;
All who hate him, must, confounded,
Hear the trump proclaim the day;
Come to judgement,
Come to judgement, come away.

4 Now redemption, long expected,
See, in solemn pomp appear!
All his saints, by man rejected,
Now shall meet him in the air.
Hallelujah,
See the day of God appear.

2d Treble.
Air.
Love di - vine, all love ex - celling! Joy of heaven to earth come down:
Fix in us thy humble dwelling; All thy faith - ful mercies crown. Jesus, thou art all com-
passion, Pure, un - - bounded love thou art; Visit us with thy sal - vation, En - ter ev' - ry trembling heart.

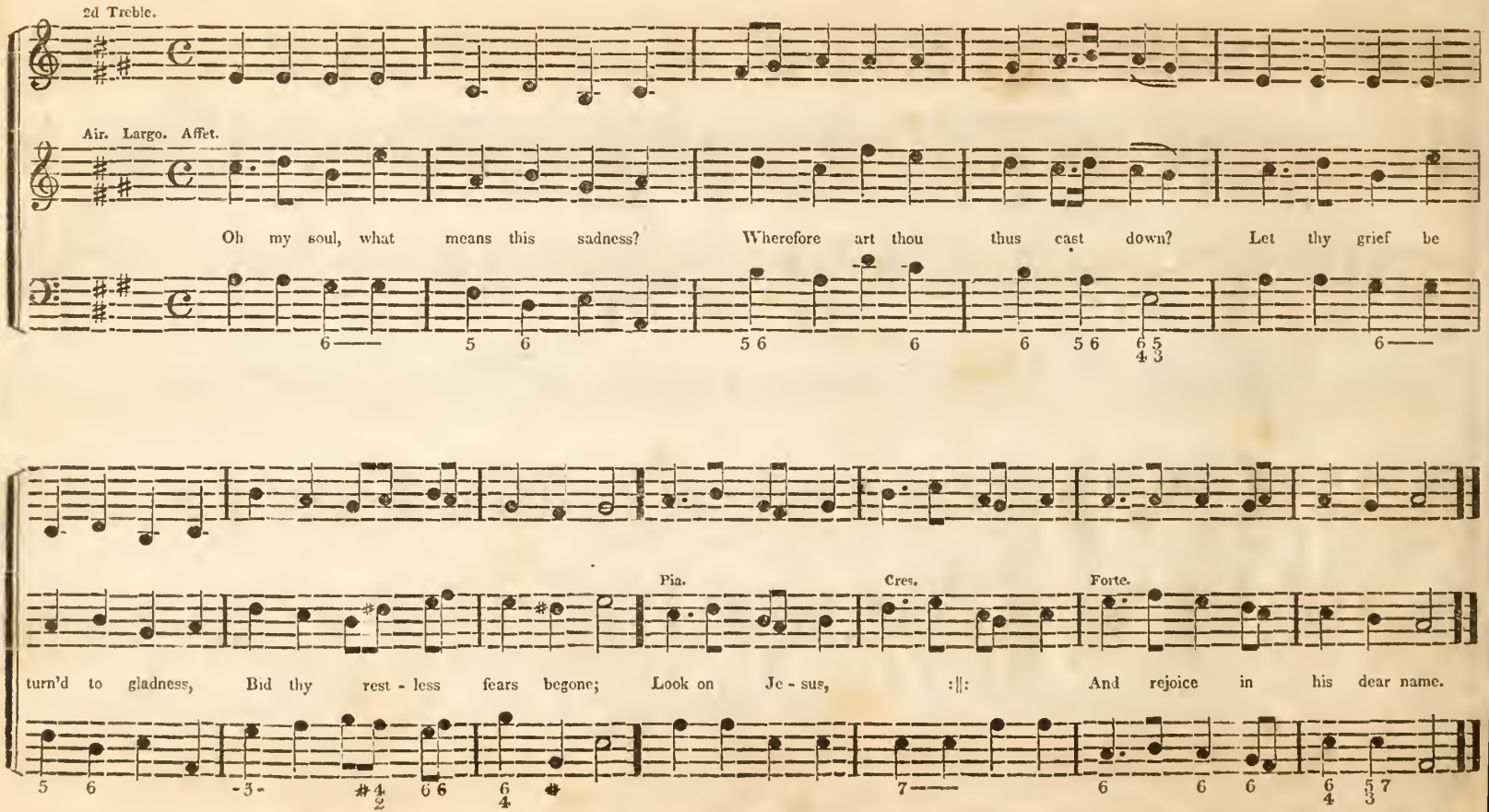
Tenor.
2d Treble.
Come, thou long ex - pect - ed Je - sus, Born to set thy people free;
From our fears and sins re - - lease us, Let us find our rest in thee.
Israel's strength and conso - - lation, Hope of
Air. Larghetto.
Pia.
Cres.
all the saints thou art, Blest de - sire of ev' - ry na - tion, Joy of ev' - ry faith - ful heart.
Forte.

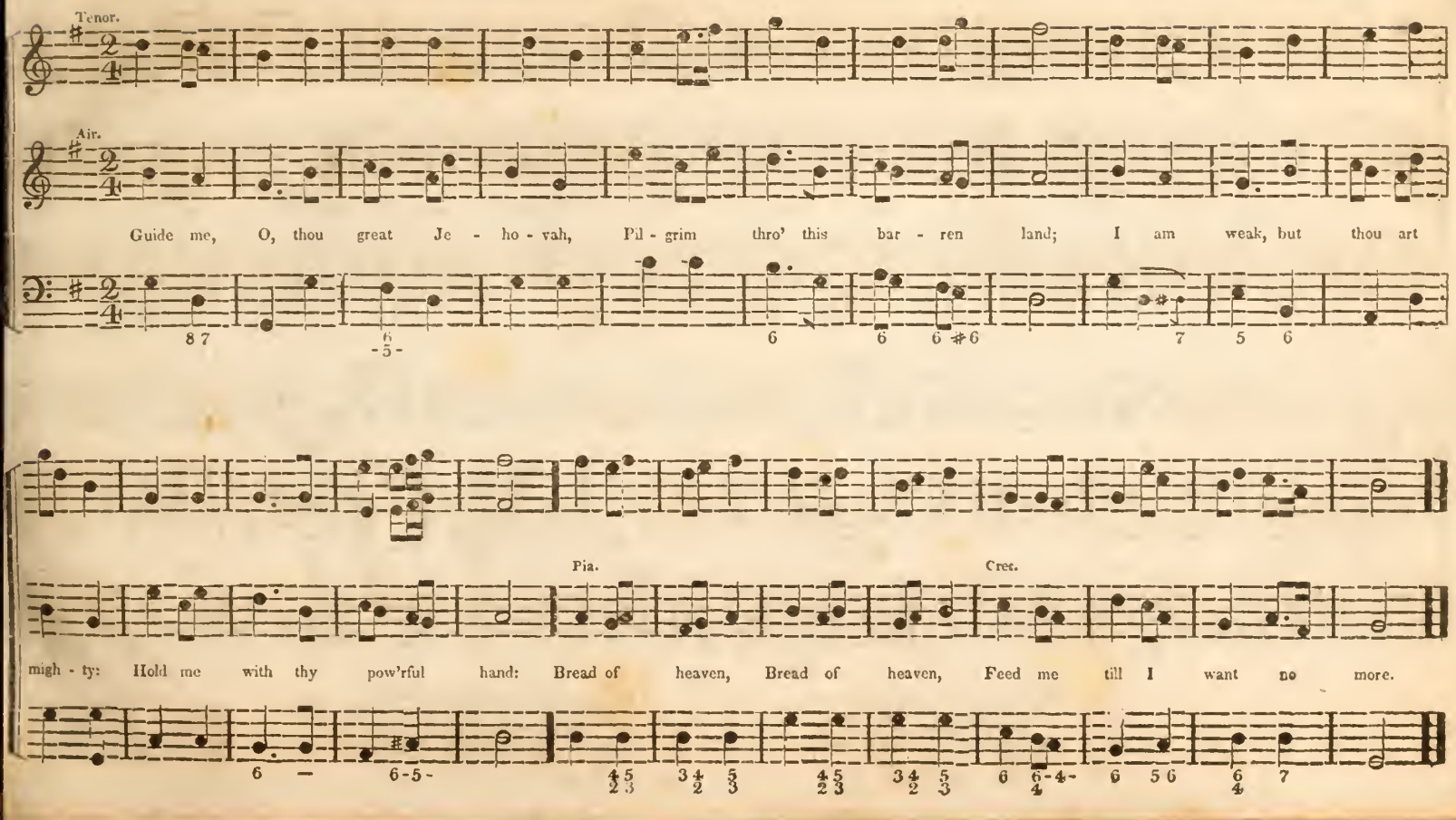
Tenor.
Air. Legato.
Lord of life, all praise ex - cel - ling, Thou in glory un - con - fin'd,
Deign'st to make thy humble dwell - ing With the poor of humble mind. As thy love thro' all cre - ation,
Beams like thy dif - fu - sive light, So the scorn'd and humble sta - tion, Shrinks beneath thine e - qual sight.

2 Thus thy care, for all providing,
Warm'd thy faithful prophet's tongue;
Who, the lot of all deciding,
To thy chosen Israel sung:
When thine harvest yields thee pleasure,
Thou the golden sheaf shalt bind;
To the poor belongs the treasure
Of the scatter'd ears behind.

3 When thine olive plants increasing,
Pour their plenty o'er thy plain,
Grateful thou shalt take the blessing,
But not search the bow again.
When thy favour'd vintage flowing,
Gladdens thy autumnal scene,
Own the bounteous hand bestowing,
But thy vines the poor shall glean.

4 Still we read thy word declaring
Mercy, Lord, thine own decree;
Mercy, every sorrow sharing,
Warms the heart resembling thee.
Still the orphan and the stranger,
Still the widow owns thy care,
Screen'd by thee in every danger,
Heard by thee in every prayer.

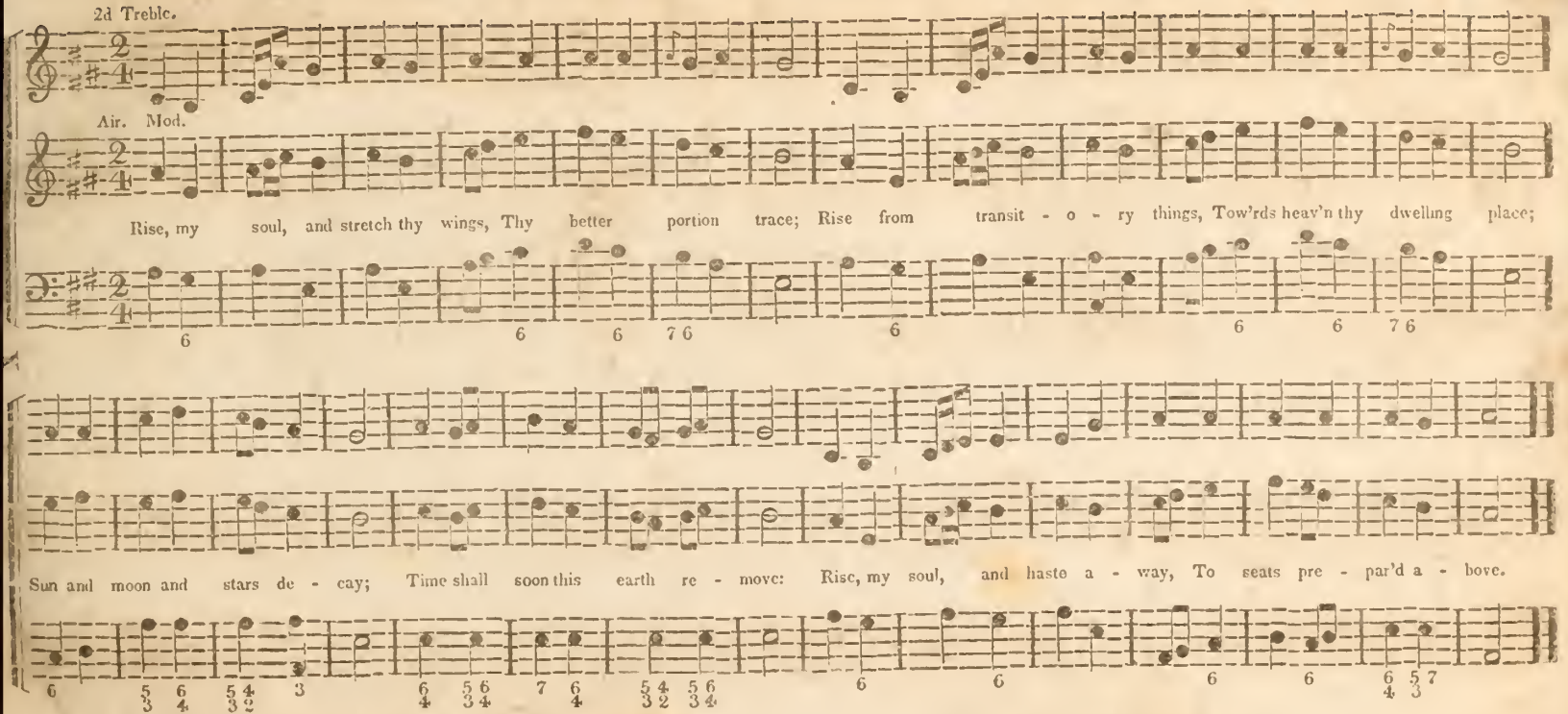

2d Treble.
Air. Largo. Affet.
Oh my soul, what means this sadness? Wherefore art thou thus cast down? Let thy grief be
Pia.
Cres.
Forte.
turn'd to gladness, Bid thy rest - less fears begone; Look on Je - sus, :||: And rejoice in his dear name.


Tenor.
Air.
Guide me, O, thou great Je - ho - vah, Pil - grim thro' this bar - ren land; I am weak, but thou art
Pia.
Cres.
migh - ty: Hold me with thy pow'rful hand: Bread of heaven, Bread of heaven, Feed me till I want no more.

2d Treble.
Air. Adagio. Sosten.
Je - sus, who died a world to save, Re - vives and ri - ses from the grave; By his al - migh - ty pow'r; From
sin, and death, and hell set free, He captive leads cap - tiv - i - ty, And lives, And lives to die no more.

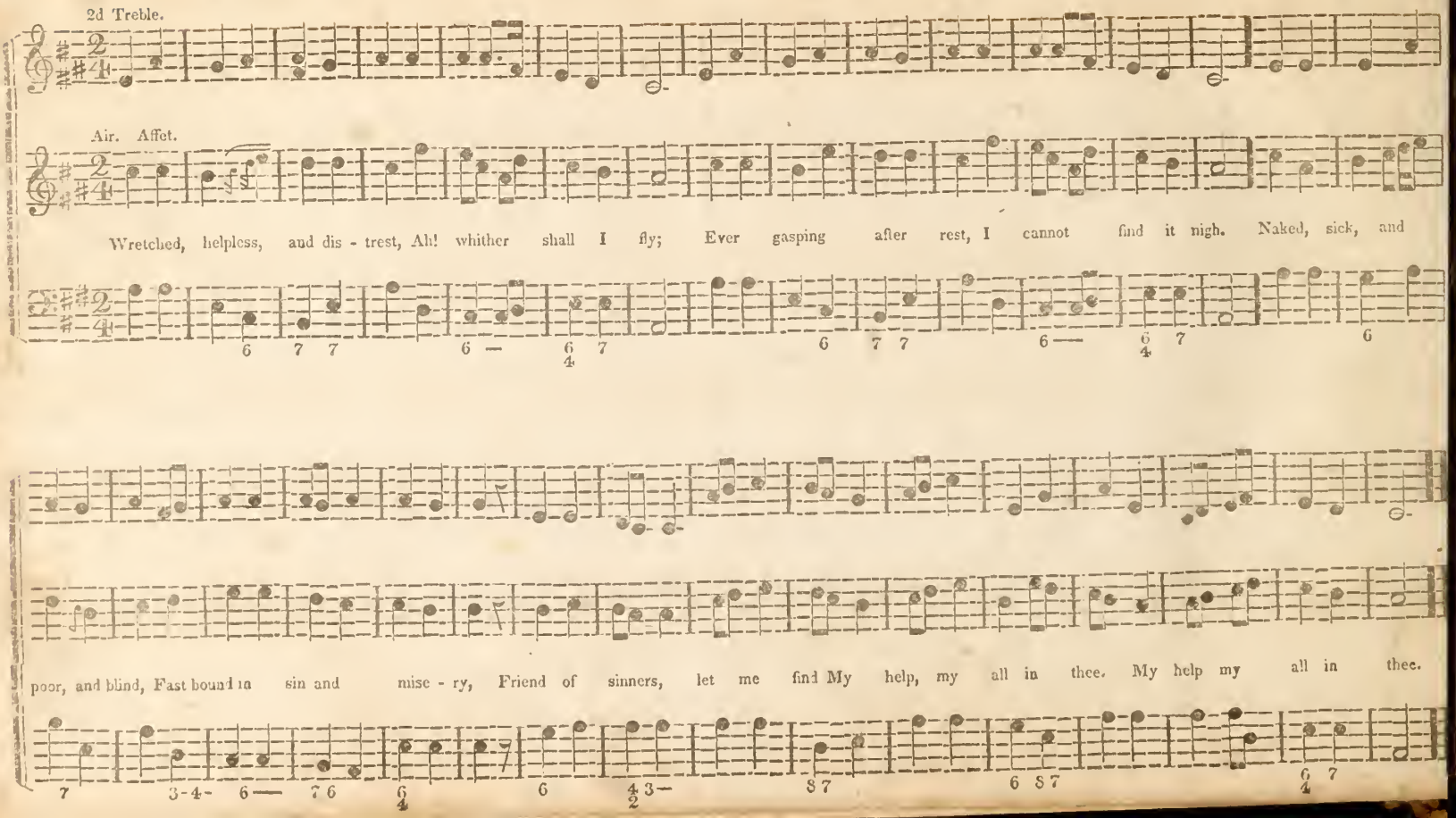
2 Plenteous he is in truth and grace,
He offers pardon to our race,
He bids us turn and live;
His saving grace for all is free;
Transgression, sin, iniquity,
He freely doth forgive.

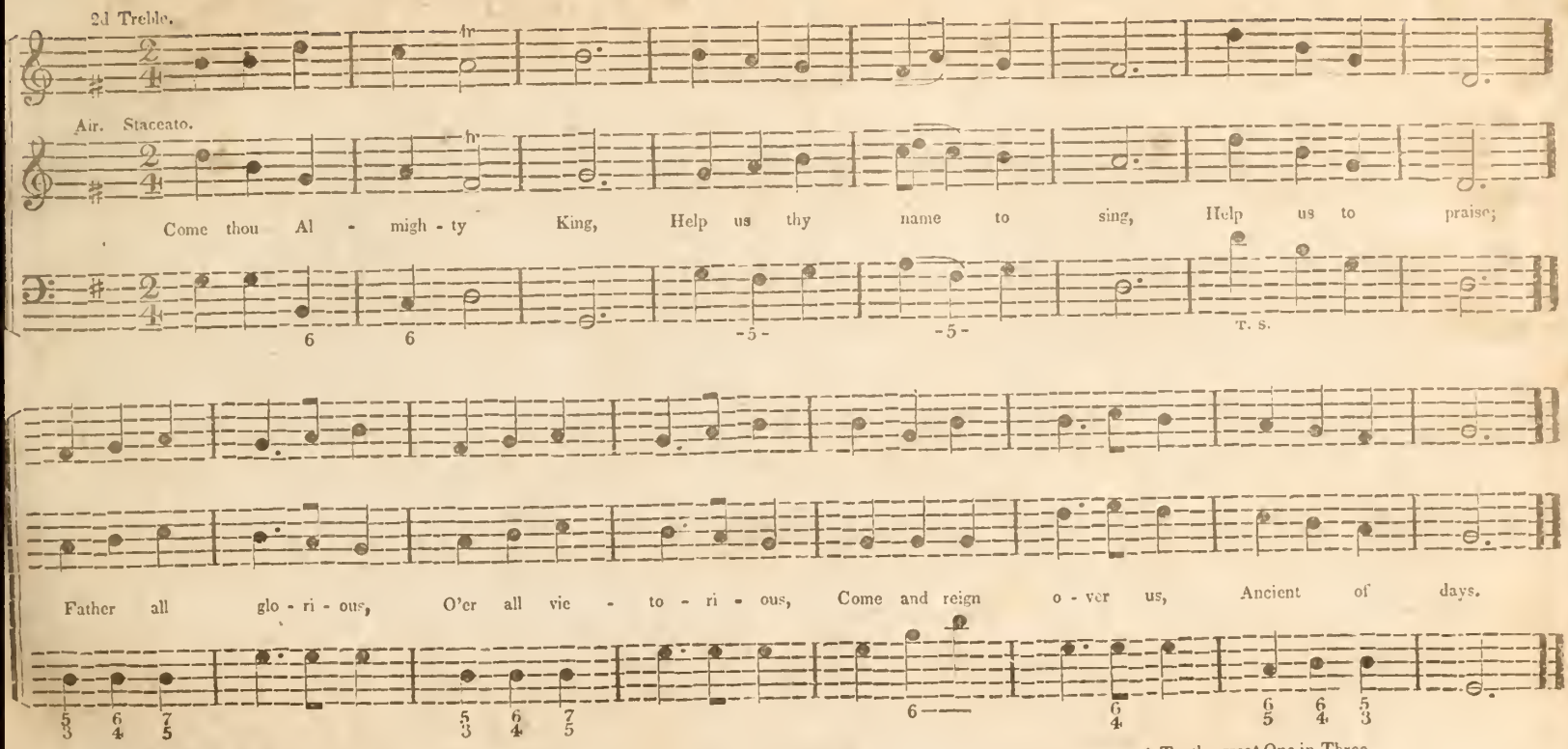
3 Hail, great Emanuel, balmy name,
Thy praise the ransom'd will proclaim;
Thee we physician call:
We own no other cure but thine,
Thou the Deliverer divine,
Our health, our life, our all.


2d Treble.
Air. Mod.
Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transit - o - ry things, Tow'rds heav'n thy dwelling place;
Sun and moon and stars de - cay; Time shall soon this earth re - move: Rise, my soul, and haste a - way, To seats pre - par'd a - bove.

2 Rivers to the ocean run,
Nor stay in all their course;
Fire, ascending, seeks the sun;
Both speed them to their source.
So a soul that's born of God,
Pants to view his glorious face:
Upward tends to his abode,
To rest in his embrace.

3 Cease, ye pilgrims, cease to mourn,
Press onward to the prize;
Soon the Saviour will return,
Triumphant in the skies.
Yet a season and you know,
Happy entrance will be giv'n,
All our sorrows left below,
And earth exchang'd for heav'n.


2d Treble.
Air. Affet.
Wretched, helpless, and dis - trest, Ah! whither shall I fly; Ever gasping after rest, I cannot find it nigh. Naked, sick, and
poor, and blind, Fast bound in sin and mise - ry, Friend of sinners, let me find My help, my all in thee. My help my all in thee.


2d Treble.
Air. Staccato.
Come thou Al - migh - ty King, Help us thy name to sing, Help us to praise;
T. S.
Father all glo - ri - ous, O'er all vic - to - ri - ous, Come and reign o - ver us, Ancient of days.

2 Jesus, our Lord, arise,
Scatter our enemies,
And make them fall!
Let thine Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd,
Lord, hear our call.

3 Come, holy Comforter,
Thy sacred witness bear,
In this glad hour,
Thou, who Almighty art,
Now rule in ev'ry heart,
And ne'er from us depart,
Spirit of pow'r.

4 To the great One in Three,
Eternal praises be,
Hence, evermore:
His sovereign majesty;
May we in glory see,
And to eternity,
Love and adore.

2d Treble.
Air. Mod. Sost.
Je - sus, our God and King, Thy re - gal state we sing; Thou, and on - ly Thou art great,
High thine ev - er - last - ing throne; Thou the sovereign Po - ten - tate, Blest Im - mor - tal, Thou a - lone.

2 Essay your choicest strains,
The King Messiah reigns;
Tune your harps, celestial choir,
Joyful all, your voices raise,
Christ, than earth-born monarchs higher,
Sons of men and angels praise.

3 Let earth's remotest bound,
With echoing joys resound:
Christ to praise, let all conspire:
Praise to Christ doth all belong:
Shout, ye first-born sons of fire,
Earth, repeat the glorious song.

2d Treble.
Air. Staccato.
Come let us as - cend, my compan - ion and friend, To a feast of the banquet a - bove: If thy heart be as
mine, If for Je - sus it pine, Come up in - to the chariot of love. Come up in - to the chariot of love.

2 Who in Jesus confide,
They are bold to outride
All the storms of affliction beneath;
With the Prophet we soar
To that heavenly shore,
And outfly all the arrows of death.

3 By faith we are come
To our permanent home;
By hope we the rapture improve;
By love we still rise
And look down on the skies,
For the heaven of heavens is love.

DEVONSHIRE. Fives and Sixes.

Professor Norton.

Tenor.

Air. Allegro. Staccato.

Ye servants of God, Your Mas - ter pro - claim, And publish a - broad His won - der - ful

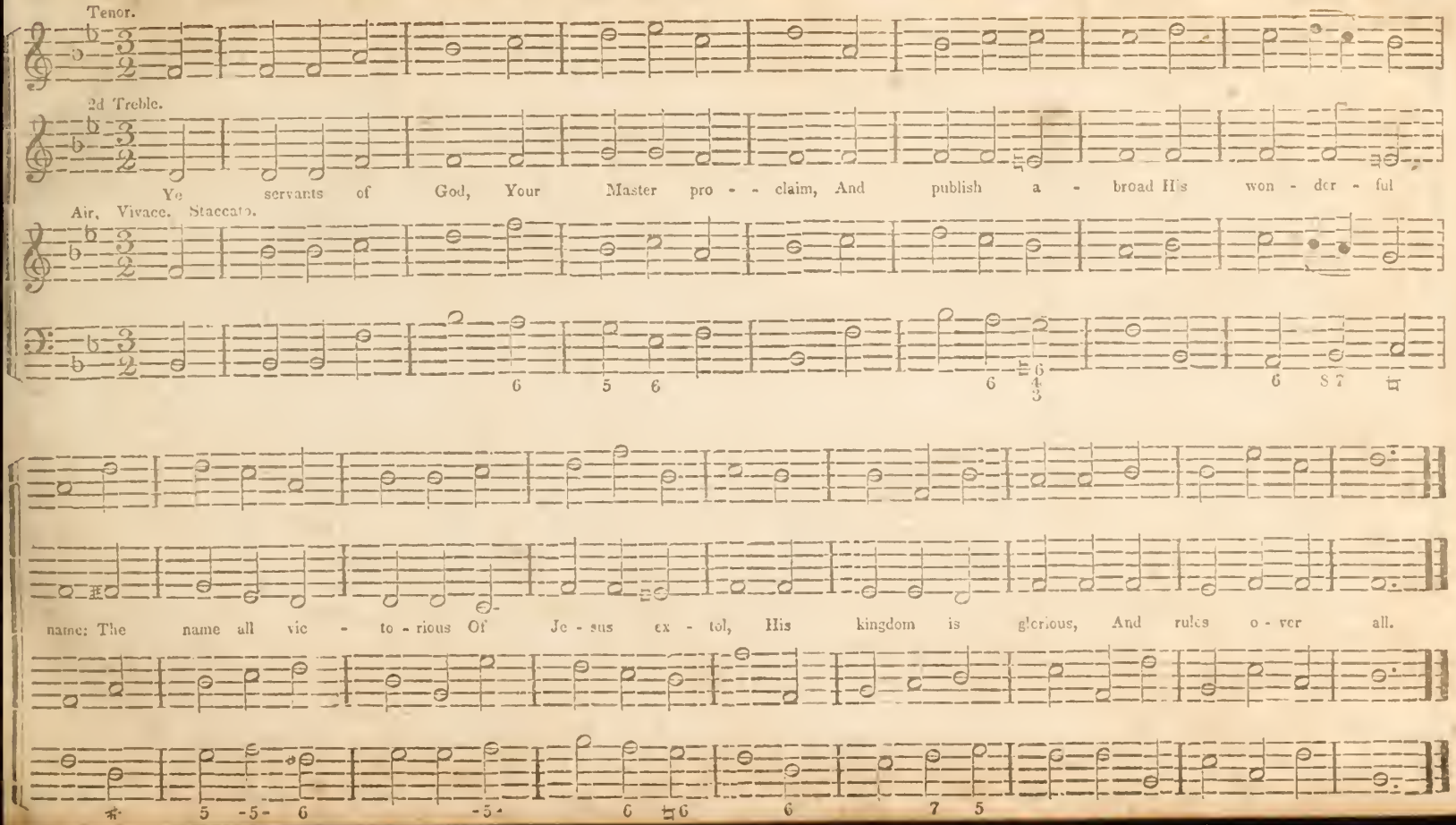
T. S.

name, The name all vic - torious Of Je - sus ex - tol His kingdom is glorious, And rules o - ver all.

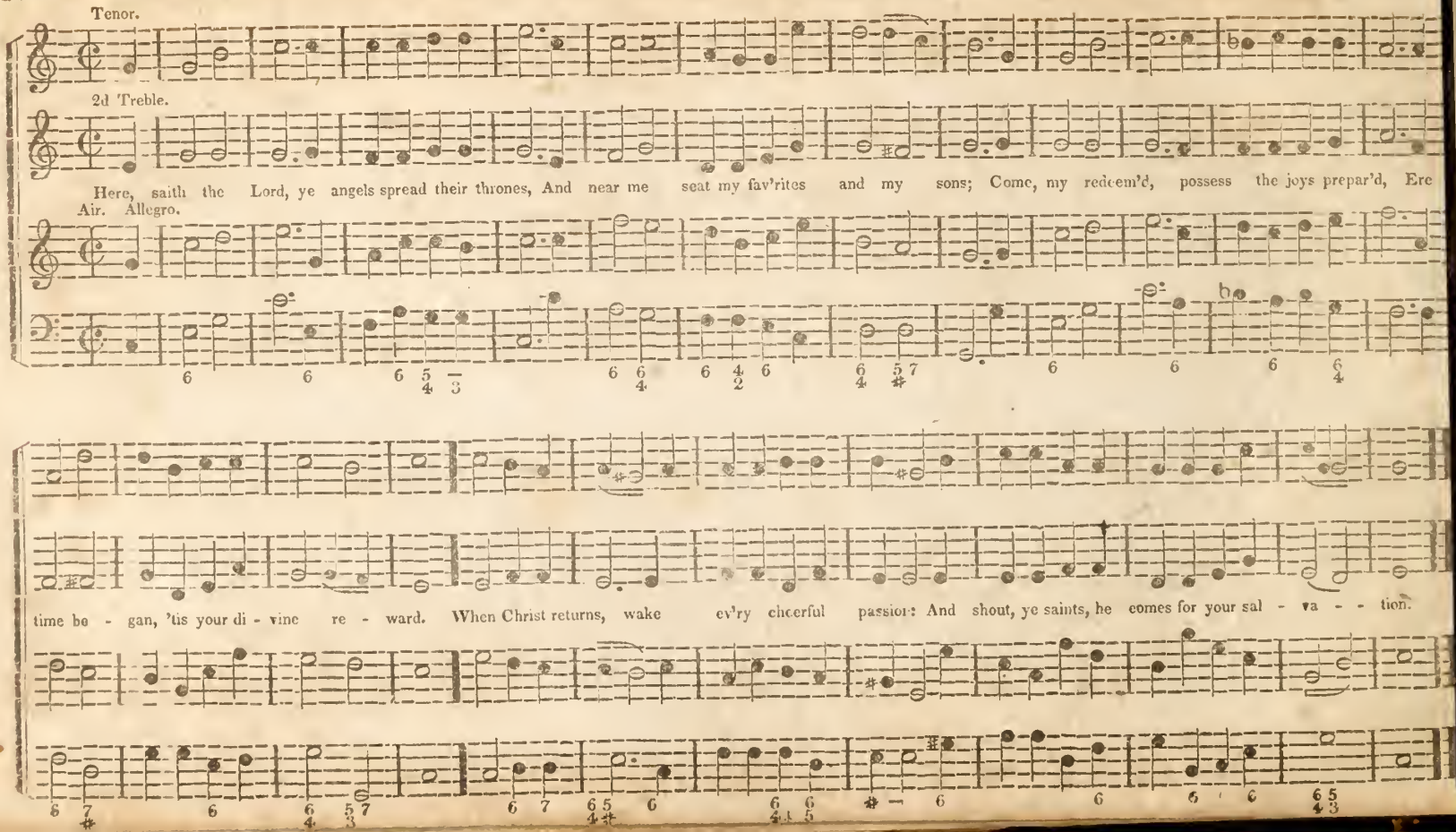
2 God ruleth on high,
Almighty to save;
And still he is nigh,
His presence we have:
The great congregation
His triumph shall sing
Ascribing salvation
To Jesus our King.

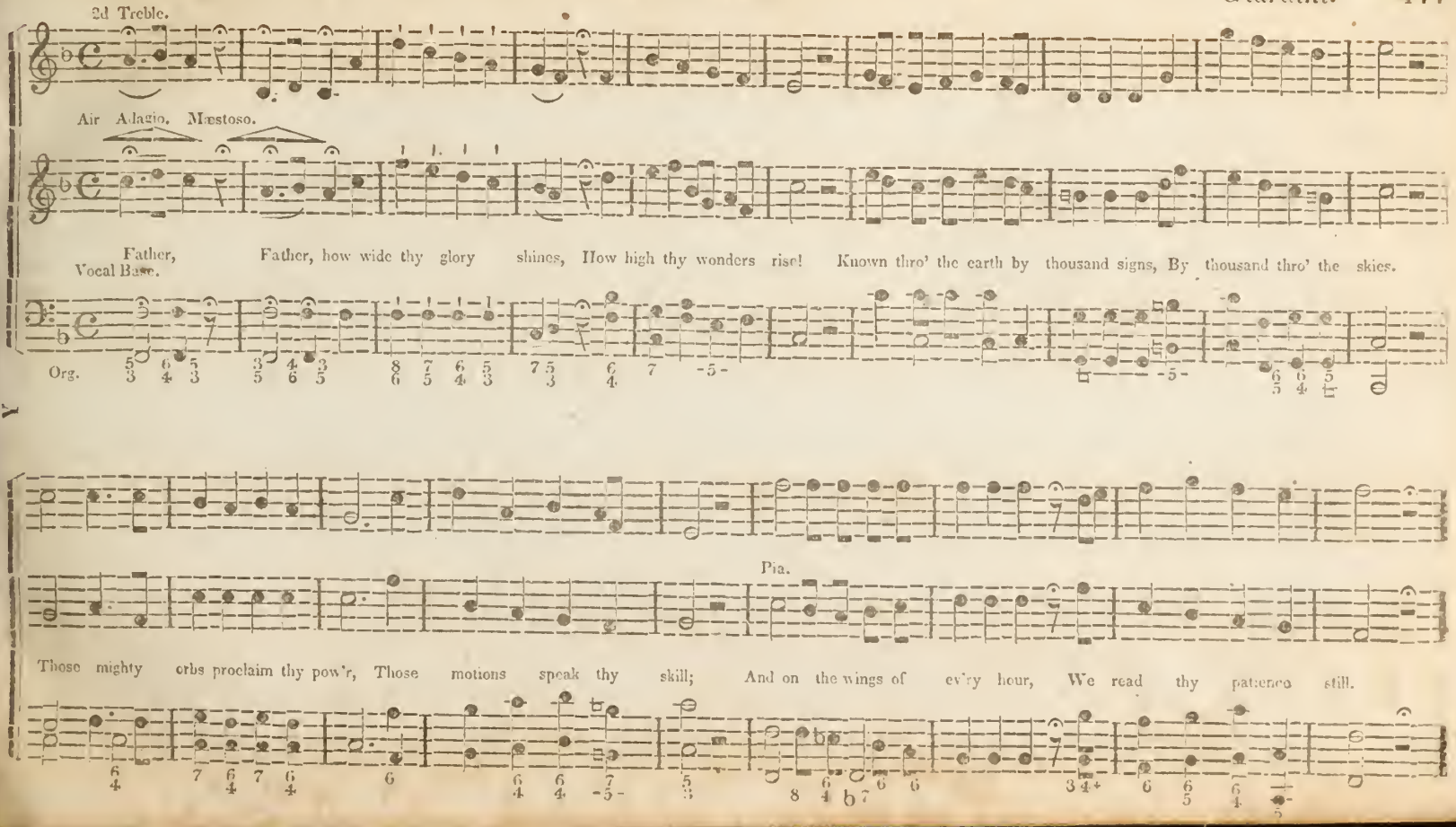
3 Salvation to God,
Who sits on the throne,
Let all cry aloud,
And honour the Son;
Our Jesus's praises
The angels proclaim,
Fall down on their faces,
And worship the Lamb.

4 Then let us adore,
And give him his right:
All glory and pow'r,
And wisdom and might;
All honour and blessing,
With angels above,
And thanks never ceasing,
And infinite love.

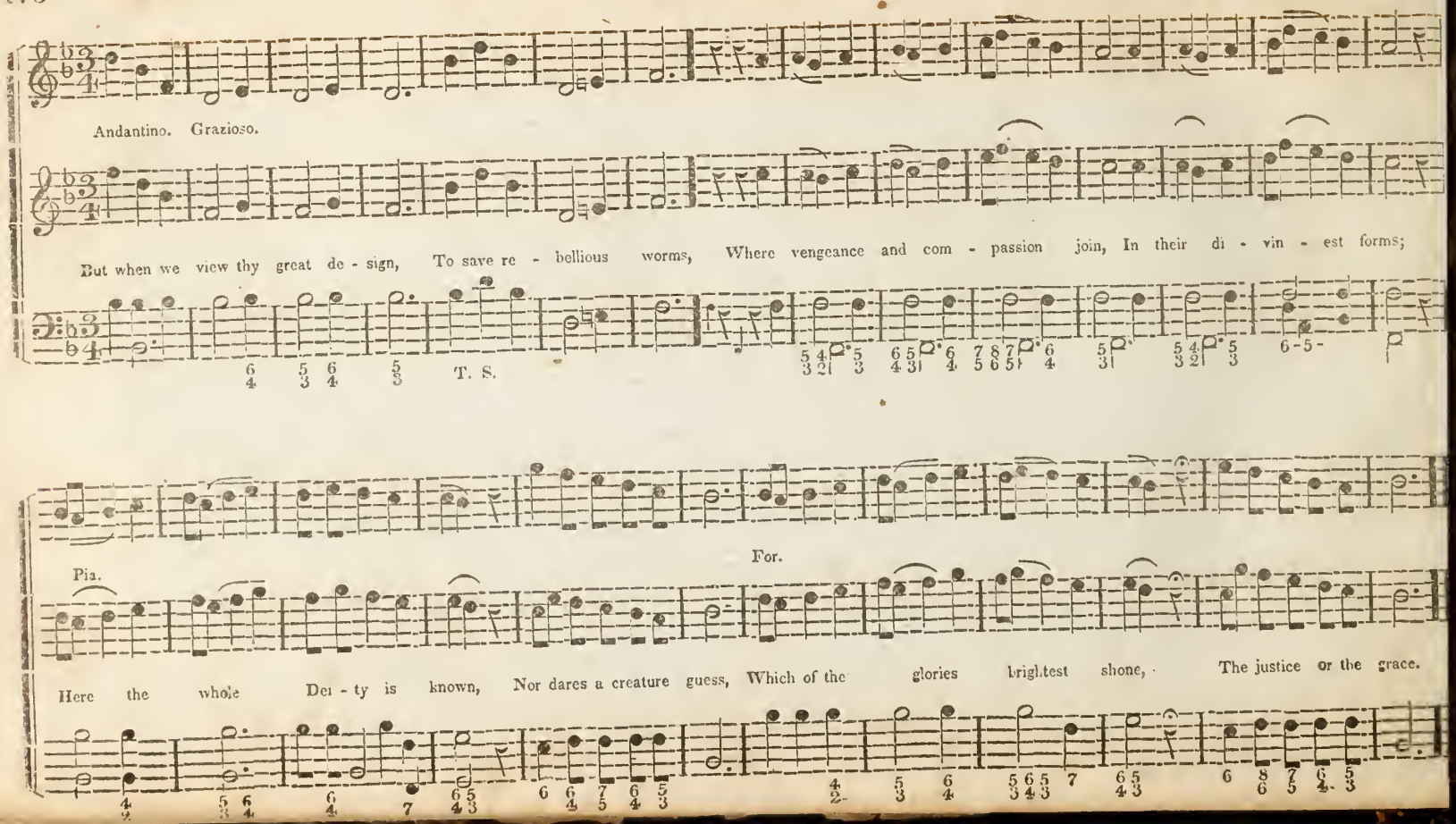

Tenor.
2d Treble.
Ye servants of God, Your Master pro - - claim, And publish a - broad His won - der - ful
Air. Vivace. Staccato.
name: The name all vic - to - rious Of Je - sus ex - tol, His kingdom is glorious, And rules o - ver all.

OLD FIFTIETH. Tens and Elevens.


Tenor.
2d Treble.
Here, saith the Lord, ye angels spread their thrones, And near me seat my fav'rites and my sons; Come, my redeem'd, possess the joys prepar'd, Ere
Air. Allegro.
time be - gan, 'tis your di - vine re - ward. When Christ returns, wake ev'ry cheerful passion: And shout, ye saints, he comes for your sal - va - - tion.


2d Treble.
Air Adagio. Mæstoso.
Father, how wide thy glory shines, How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.
Vocal Base.
Org.
Pia.
Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour, We read thy patience still.

Continued.


Andantino. Grazioso.
But when we view thy great de - sign, To save re - bellious worms, Where vengeance and com - passion join, In their di - vin - est forms;
T. S.
Pia.
For.
Here the whole Dei - ty is known, Nor dares a creature guess, Which of the glories brightest shone, The justice or the grace.

Siciliana Andante.
Now the full glories of the Lamb, a - dorn the heav'nly plains: Bright seraphs learn Im - man - uel's name, And try their choicest
T. S.
Pia.
For.
strains. O may I bear some humblo part, In that immortal song! Wonder and joy shall tune my heart, And love command my tongue.

DIALOGUE HYMN.*

Doct. C. Burney.

Tenor Voices.
Tell us, Tell us, O women, we would know Whither so fast ye move?
Instrumental Base.
Treble Voices.
Tenor Voices.
We call to leave this world be - low, Are seeking, are seek - ing one a - bove. Whence came ye? whence

* This tune requires an exact, delicate, and expressive performance: and to give full effect to the dialogue, a part of the singers should be placed at a distance from the choir. The tune was originally intended for the singers at the Chapel of the Lock Hospital, most of whom were females; and of course, the author arranged his vocal parts with reference to this circumstance. We formerly added a Base to the Chorus, and have more recently furnished it with a Tenor.

Treble Voices.

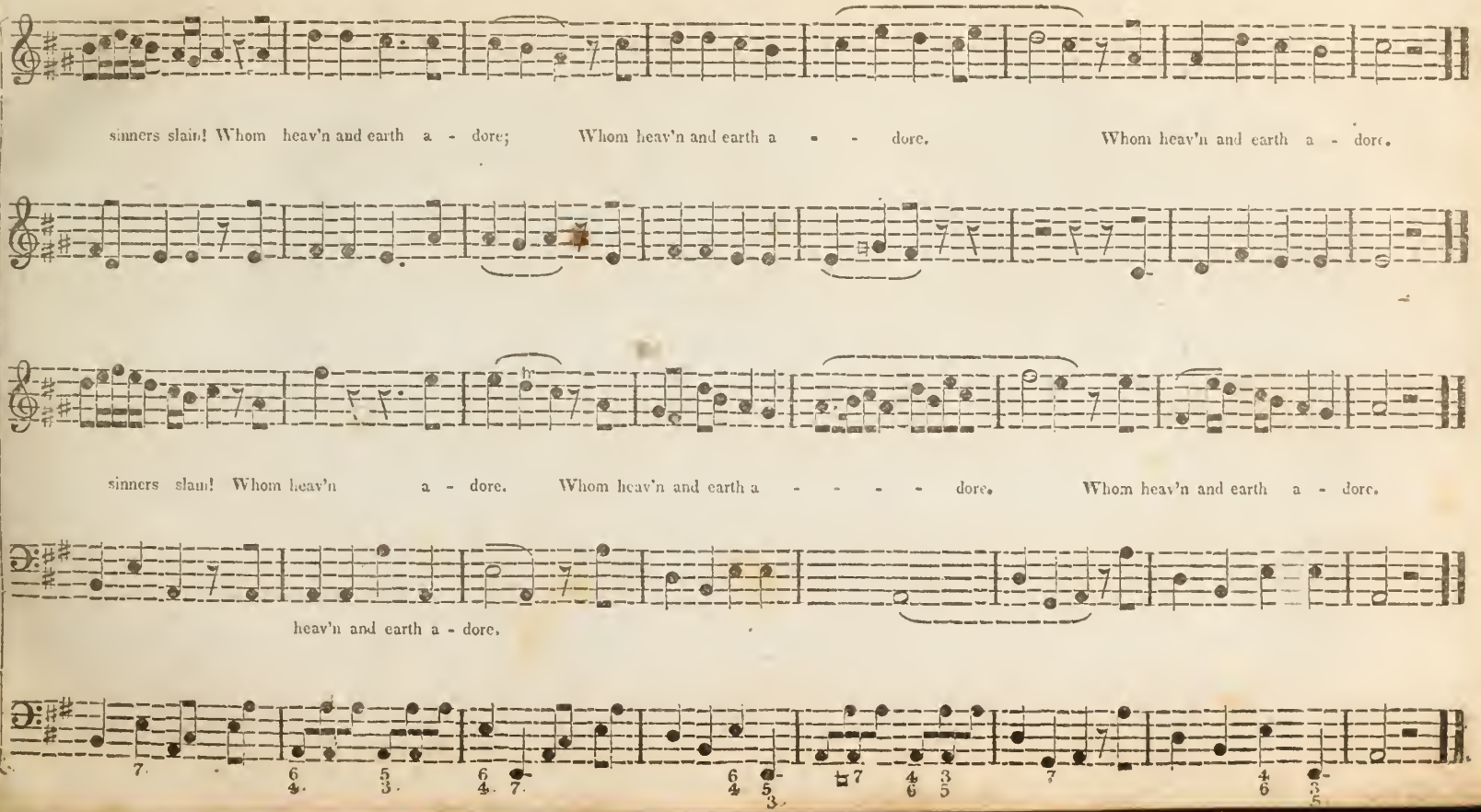
Men. 3 Is not your native country here?
Like you not this abode?
Women. We seek a better country far;
A city built by God.

Men 4 Thither we travel, nor intend
Short of that bliss to rest.
Women. Nor we till in the sinner's friend,
Our weary souls are bless'd.

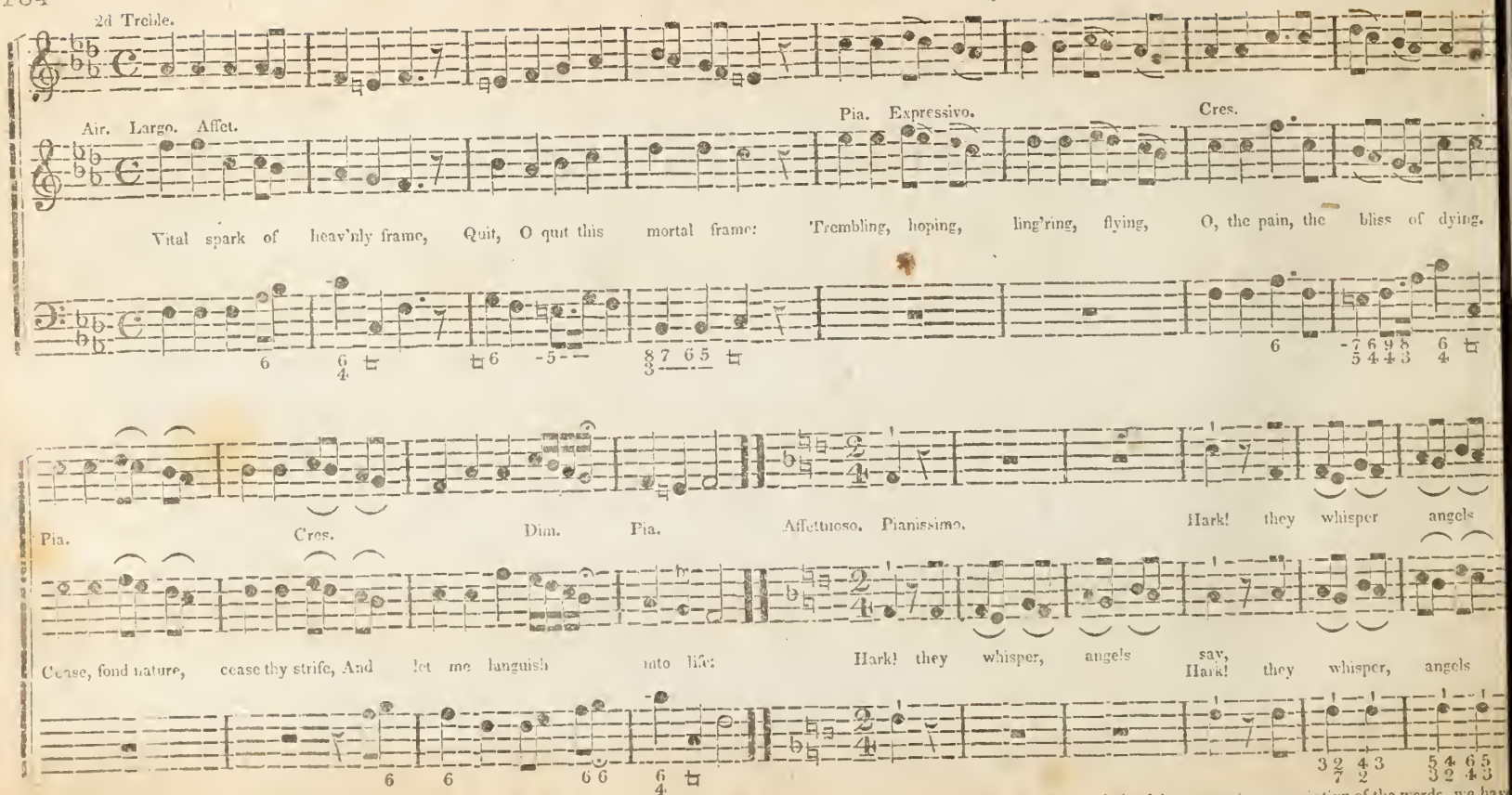
OVER

Continued.

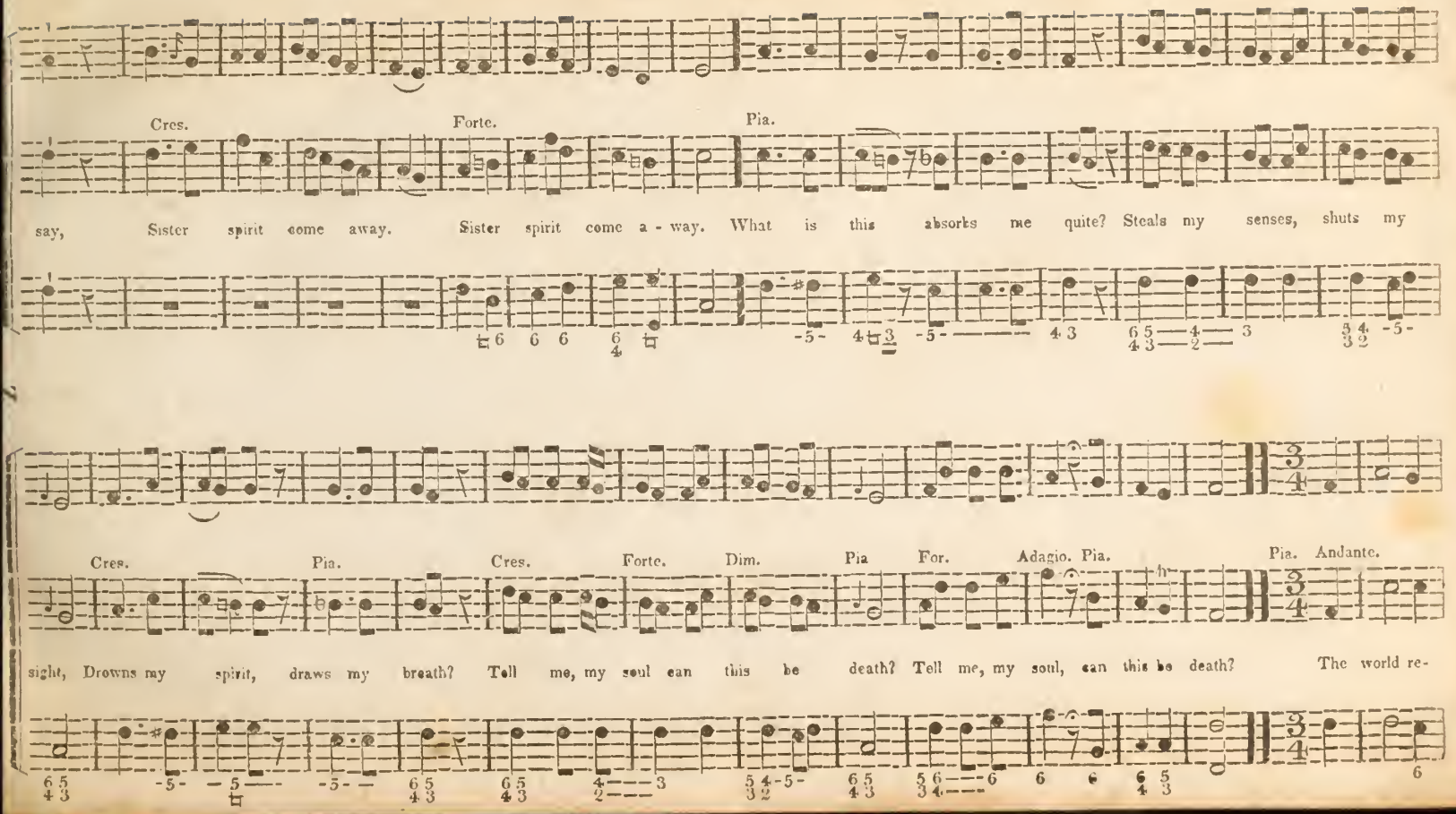
CHORUS. Tenor.
Friends of the Bridegroom we shall reign; Saviour, Saviour, we ask no more, we ask no more. Hail, Lamb of God, for
2d Treble.
Air. Vivace. Forte.
Friends of the Bridegroom, we shall reign; Saviour, Saviour, we ask no more, we ask no more. Hail, Lamb of God, for
Vocal Base.
we ask, we ask no more,
Organ.


sinners slain! Whom heav'n and earth a - dore; Whom heav'n and earth a - - - dore. Whom heav'n and earth a - dore.
sinners slain! Whom heav'n a - dore. Whom heav'n and earth a - - - - - dore. Whom heav'n and earth a - dore.
heav'n and earth a - dore.

THE DYING CHRISTIAN.*

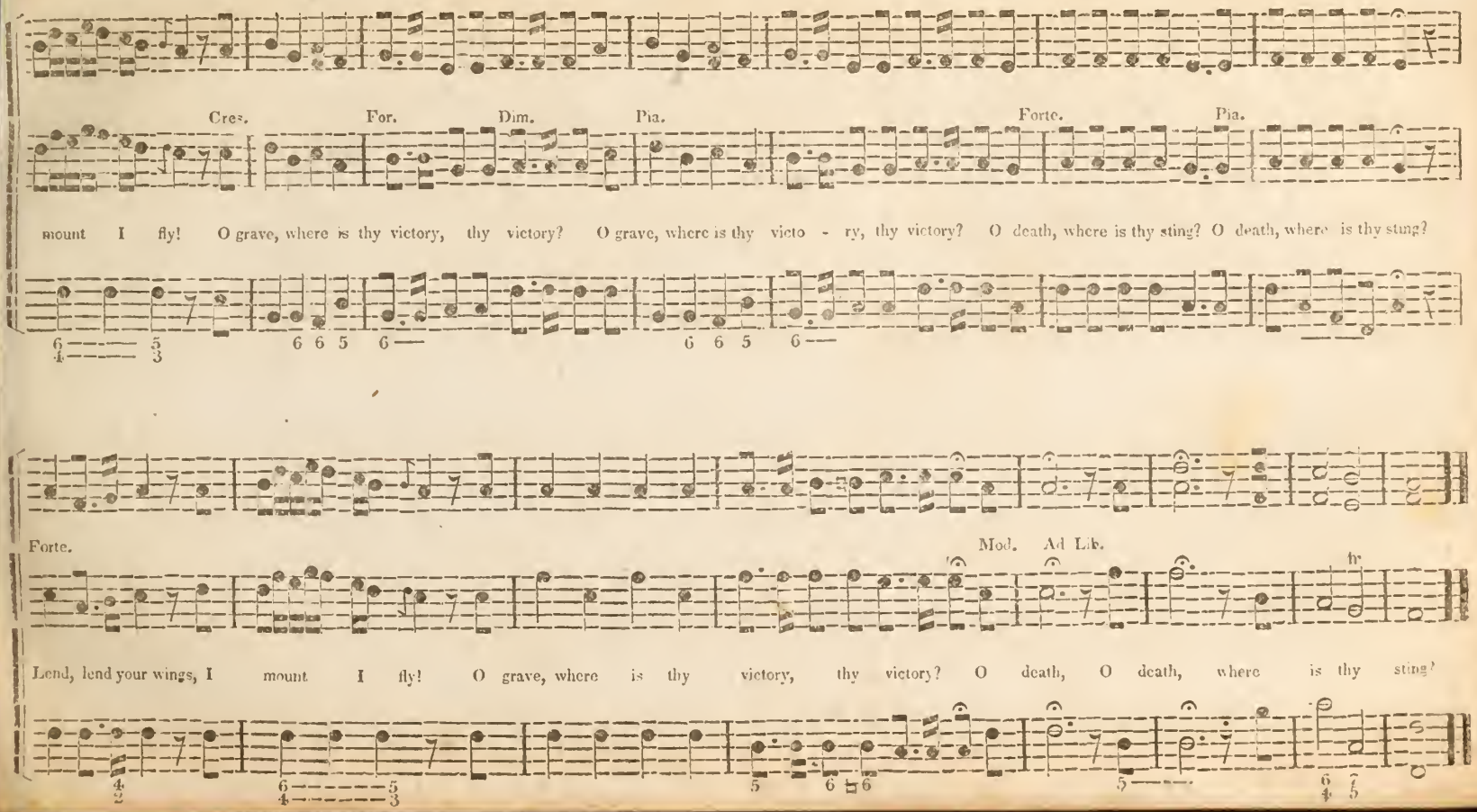

2d Treble.
Air. Largo. Affet.
Pia. Expressivo.
Cres.
Vital spark of heav'nly frame, Quit, O quit this mortal frame: Trembling, hoping, ling'ring, flying, O, the pain, the bliss of dying.
Pia.
Cres.
Dim.
Pia.
Affettuoso. Pianissimo.
Hark! they whisper angels
Cease, fond nature, cease thy strife, And let me languish into life:
Hark! they whisper, angels say,
Hark! they whisper, angels

* Every thing in the composition of this tune, is perfectly simple and common place: but, as the general arrangement is such as readily to admit of the expressive enunciation of the words, we have furnished the tune with suitable directions for this purpose. For the performance of the slurred quavers in the fore part of the tune, see Art. 59th of the Rudiments. We have abridged the second strain, to prevent the absurd repetition of "Hark! they whisper," &c.


Cres.
Forte.
Pia.
say, Sister spirit come away. Sister spirit come a - way. What is this absorbs me quite? Steals my senses, shuts my
Cres.
Pia.
Cres.
Forte.
Dim.
Pia
For.
Adagio. Pia.
Pia. Andante.
sight, Drowns my spirit, draws my breath? Tell me, my soul can this be death? Tell me, my soul, can this be death? The world re-

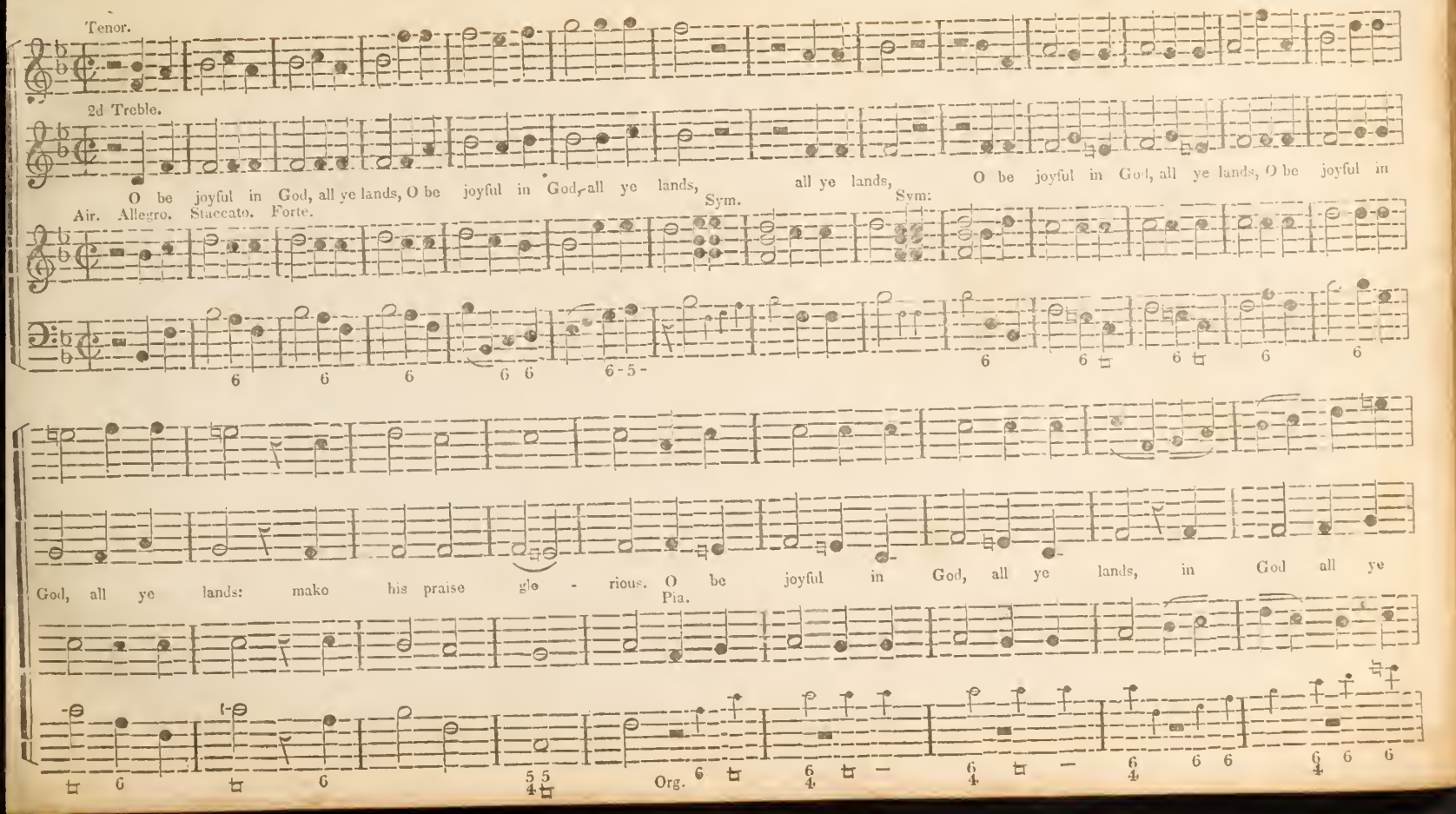
Continued.

Cres. For. Dim. Cres. For. Vivace. For. Staccato.
cedes, it dis - appears, Heav'n opens on my eyes. My ears with sounds se - raph - - ic ring; Lend, lend your wings, I mount, I fly! O
Pia. For. Pia.
grave, where is thy victory? O grave, where is thy victory? O death, where is thy sting? O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings, I
T. S.


Cres.
For.
Dim.
Pia.
Forte.
Pia.
mount I fly! O grave, where is thy victory, thy victory? O grave, where is thy victo - ry, thy victory? O death, where is thy sting? O death, where is thy sting?
Forte.
Mod. Ad Lib.
Lend, lend your wings, I mount I fly! O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

ANTHEM; From Ps. 66 and 134.

Tenor.
2d Treble.
O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name. Praise the Lord with one con-
Air. Mod. Mæstoso. Sosten.
sent, And mag - - ni - fy his name. Let all the servants of the Lord, His worthy praise, His worthy praise proclaim.
His worthy praise, His worthy, worthy, praise proclaim.
sent, And mag - ni - fy his name. Let all the servants of the Lord, His worthy praise, His worthy praise proclaim.
His worthy praise, His worthy, worthy praise proclaim.


Tenor.
2d Treble.
O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye lands, O be joyful in
Sym.
Sym:
Air. Allegro. Staccato. Forte.
God, all ye lands: make his praise glo - rious. O be joyful in God, all ye lands, in God all ye
Pia.
Org.

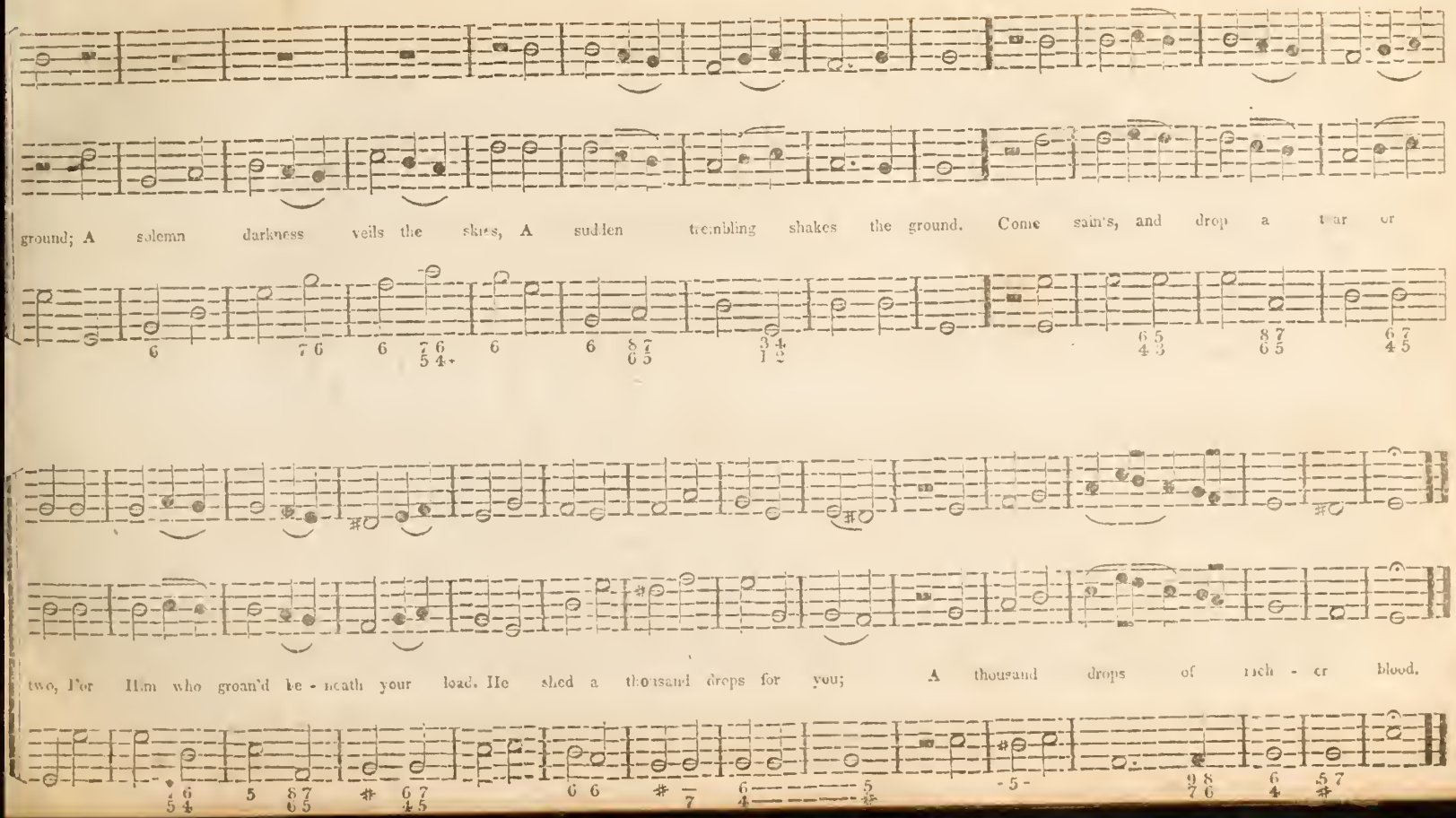
Continued.

lands, in God all ye lands, in God all ye lands, O be joyful in God all ye lands; Make his praise glo - rious.
Forte.
Dim.
Cres.
lands, O be joyful in God, all ye lands, in God, all ye lands, O be joyful in God, all ye lands; Make his praise glo - rious.
Voice.

NORFOLK. L. M. D.

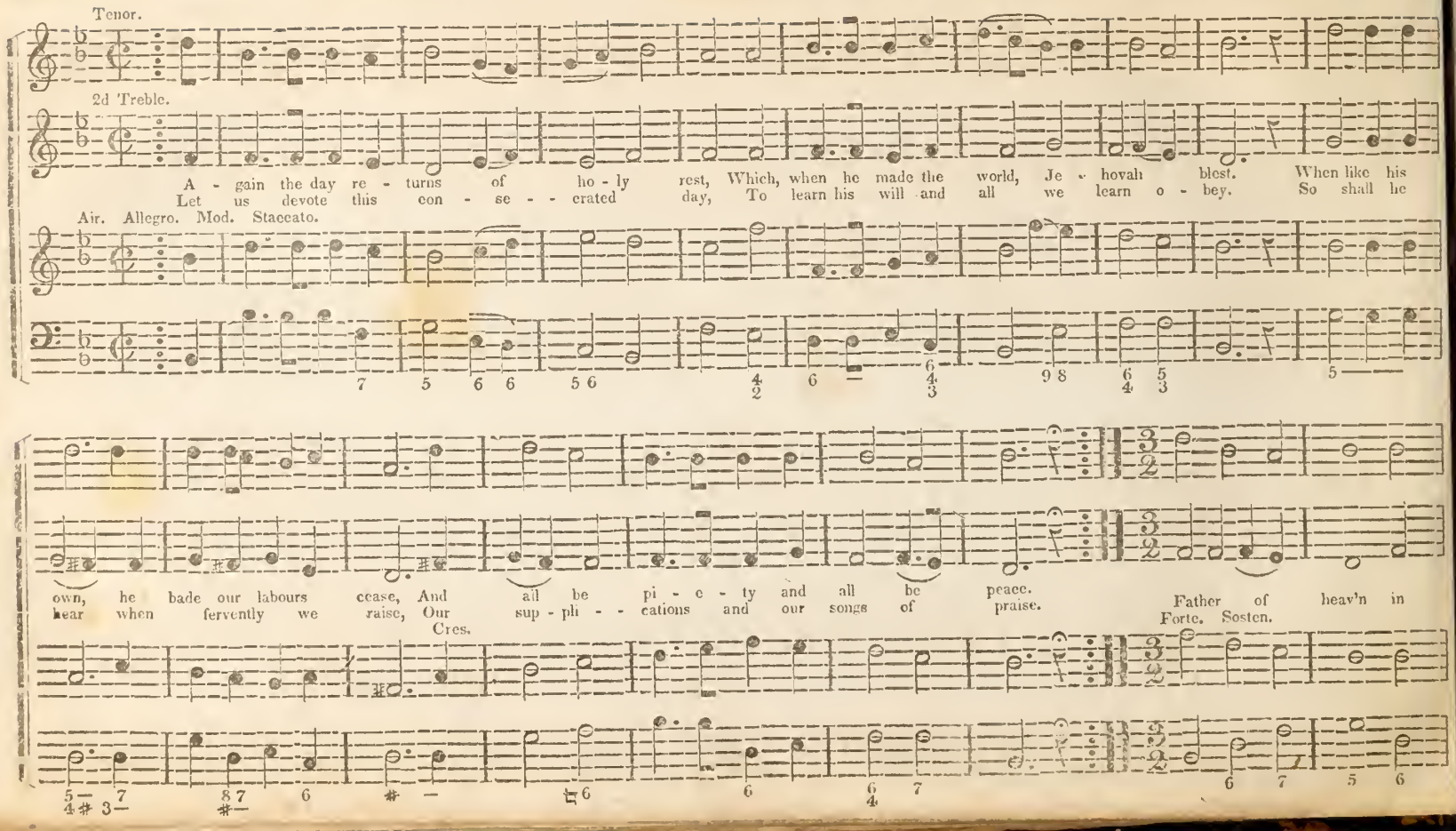
Handel.

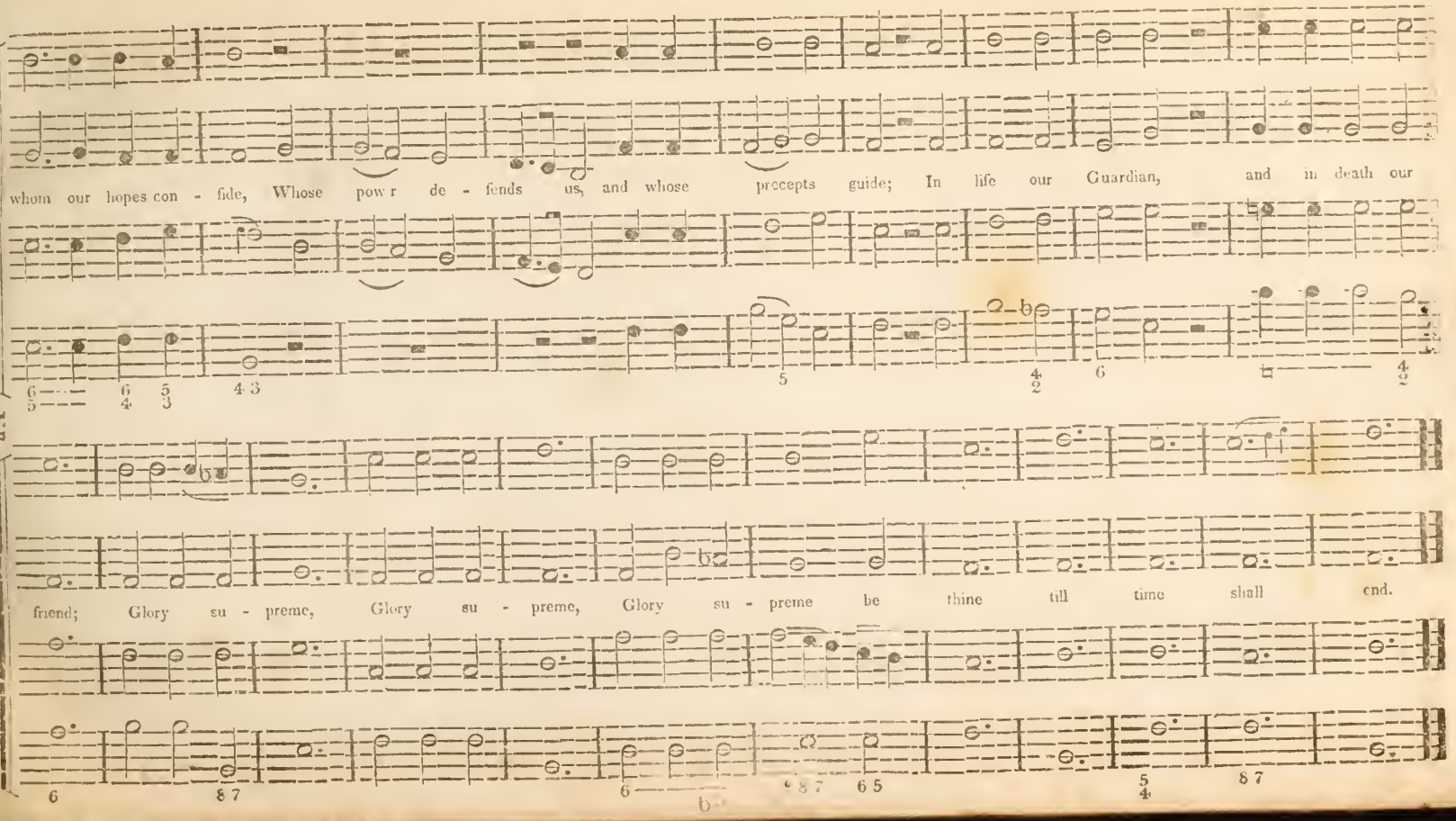
2d Treble.
Air. Mod. Affet.
He dies! the friend of sinners dies! Lo, Salem's daughters weep around, A solemn darkness veils the skies, A sudden trembling shakes the

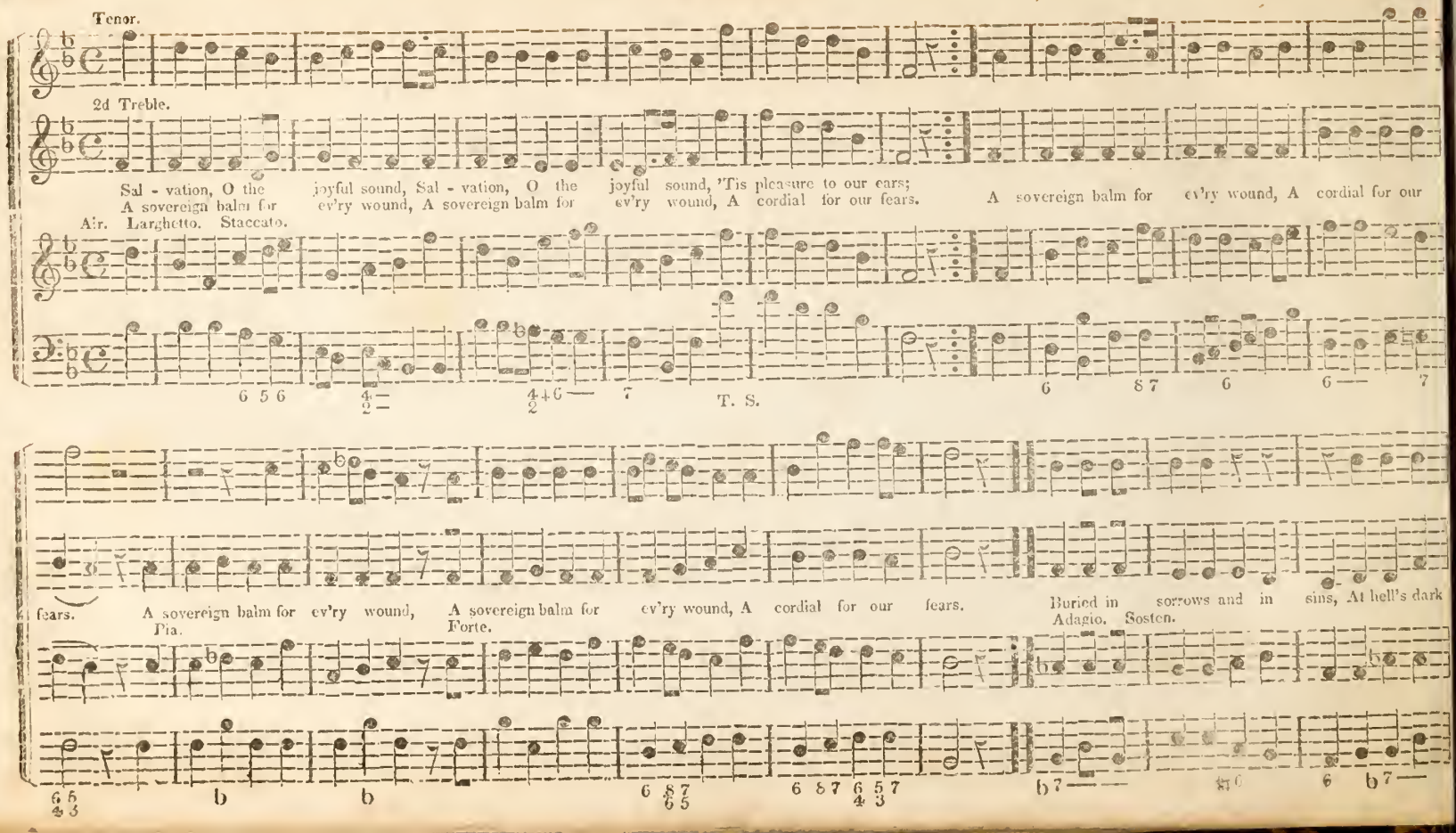

ground; A solemn darkness veils the skies, A sudden trembling shakes the ground. Come saints, and drop a tear or
two, For Him who groan'd be - neath your load. He shed a thousand drops for you; A thousand drops of rich - er blood.

SABBATH.

By Rev. Wm. Mason. (*Arranged by T. H.*)

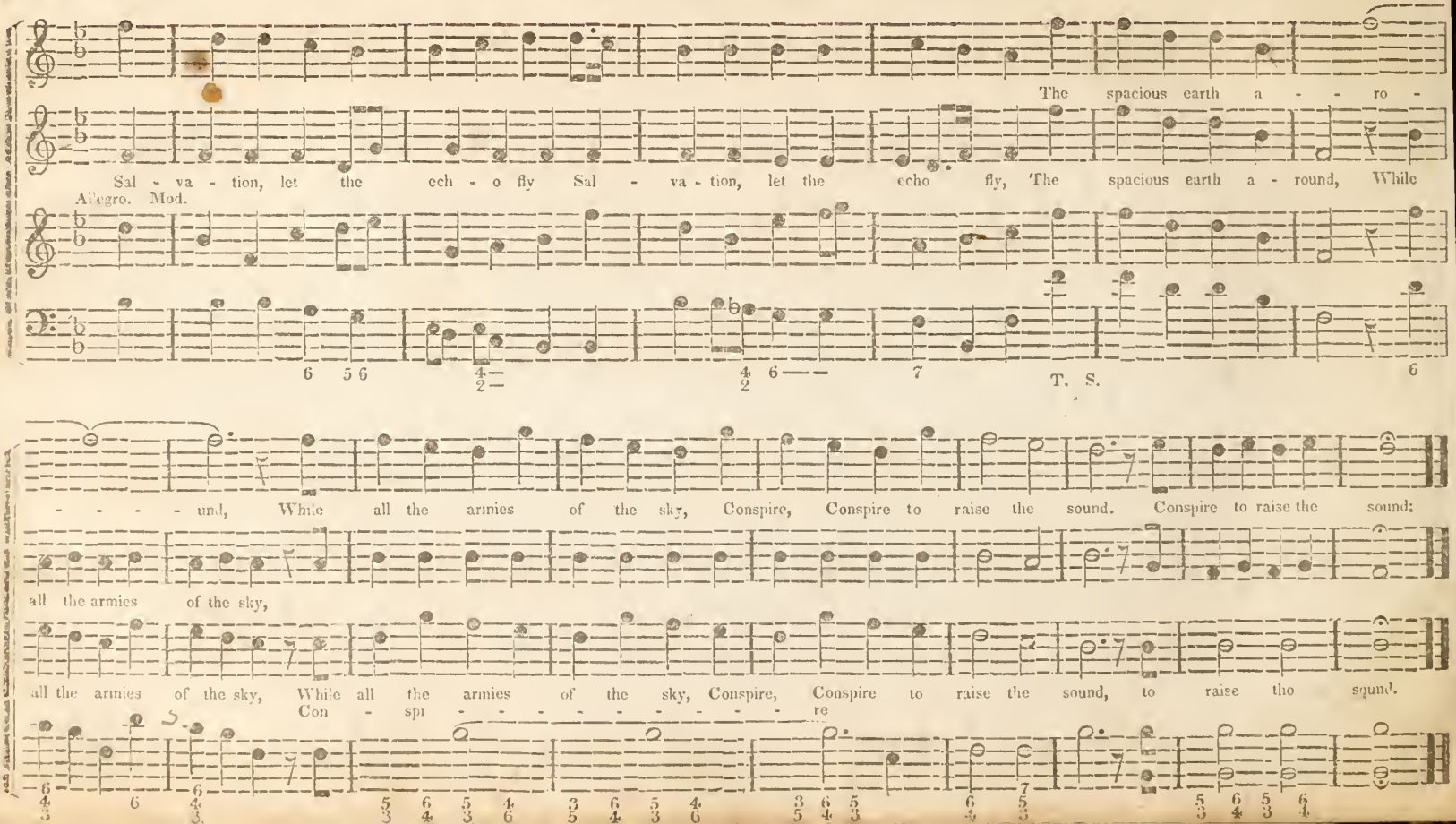

Tenor.
2d Treble.
A - gain the day re - turns of ho - ly rest, Which, when he made the world, Je - hovah blest. When like his
Let us devote this con - se - - crated day, To learn his will and all we learn o - bey. So shall he
Air. Allegro. Mod. Staccato.
own, he bade our labours cease, And all be pi - e - ty and all be peace.
hear when fervently we raise, Our sup - pli - - cations and our songs of praise.
Cres.
Father of heav'n in
Forte. Sosten.

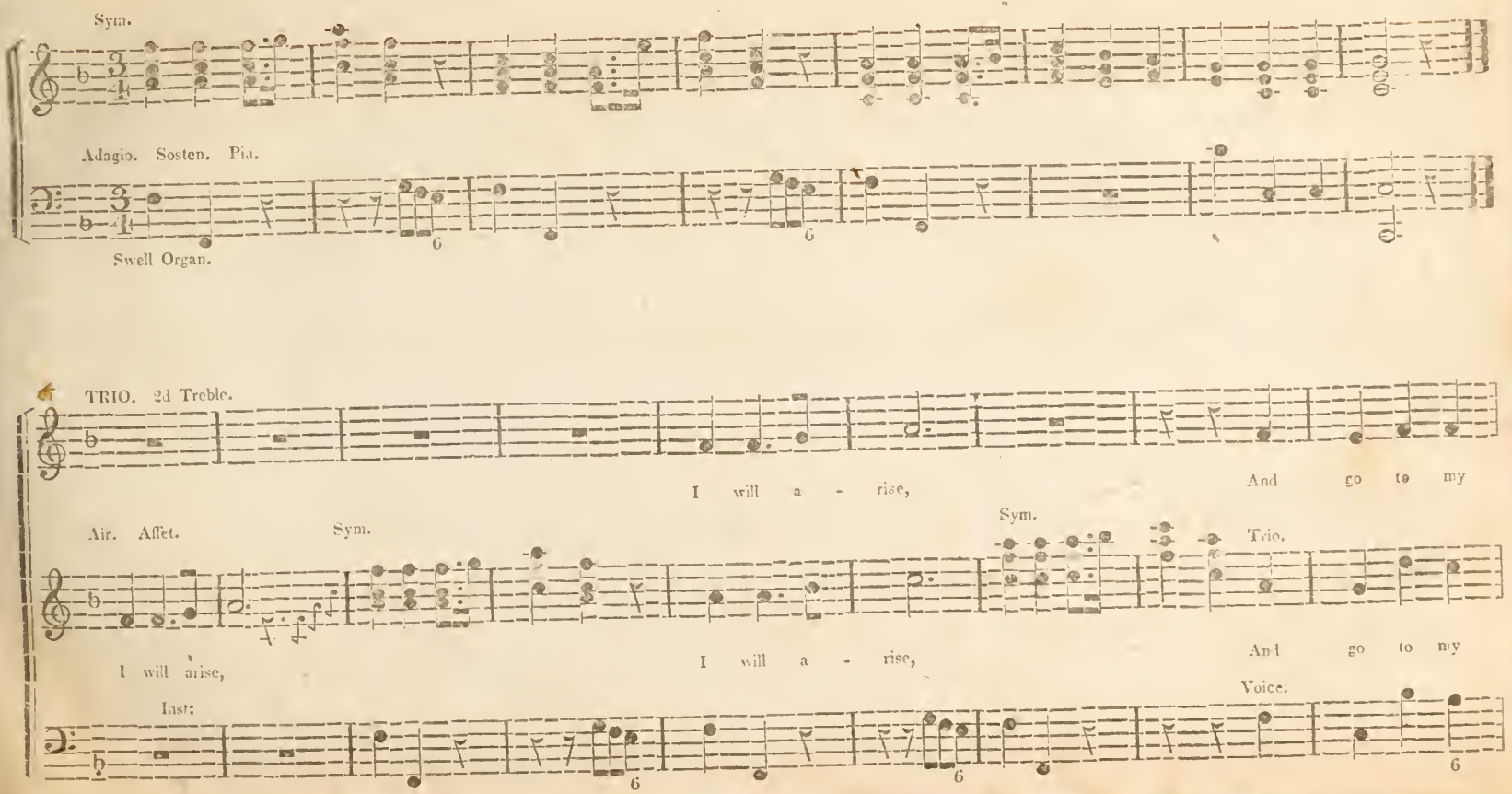

whom our hopes con - fide, Whose pow'r de - fends us, and whose precepts guide; In life our Guardian, and in death our
friend; Glory su - preme, Glory su - preme, Glory su - preme be thine till time shall end.


Tenor.
2d Treble.
Sal - vation, O the joyful sound, Sal - vation, O the joyful sound, 'Tis pleasure to our ears;
A sovereign balm for ev'ry wound, A sovereign balm for ev'ry wound, A cordial for our fears.
A sovereign balm for ev'ry wound, A cordial for our
Air. Larghetto. Staccato.
T. S.
fears.
A sovereign balm for ev'ry wound,
Pia.
A sovereign balm for ev'ry wound, A cordial for our fears.
Forte.
Buried in sorrows and in sins, At hell's dark
Adagio. Sosten.

door we lay, At hell's dark door we lay; But we arise by grace divine, But we arise by grace divine, To see a heav'nly
Fortissimo.
Pia. Larghetto. Staccato.
Cres.
Forte.
Org.
Voice.
da - - - - - - - - - - y,
day, But we a - rise by grace divine, To see a heav'nly day, To see a heav'n - ly day.

Continued.

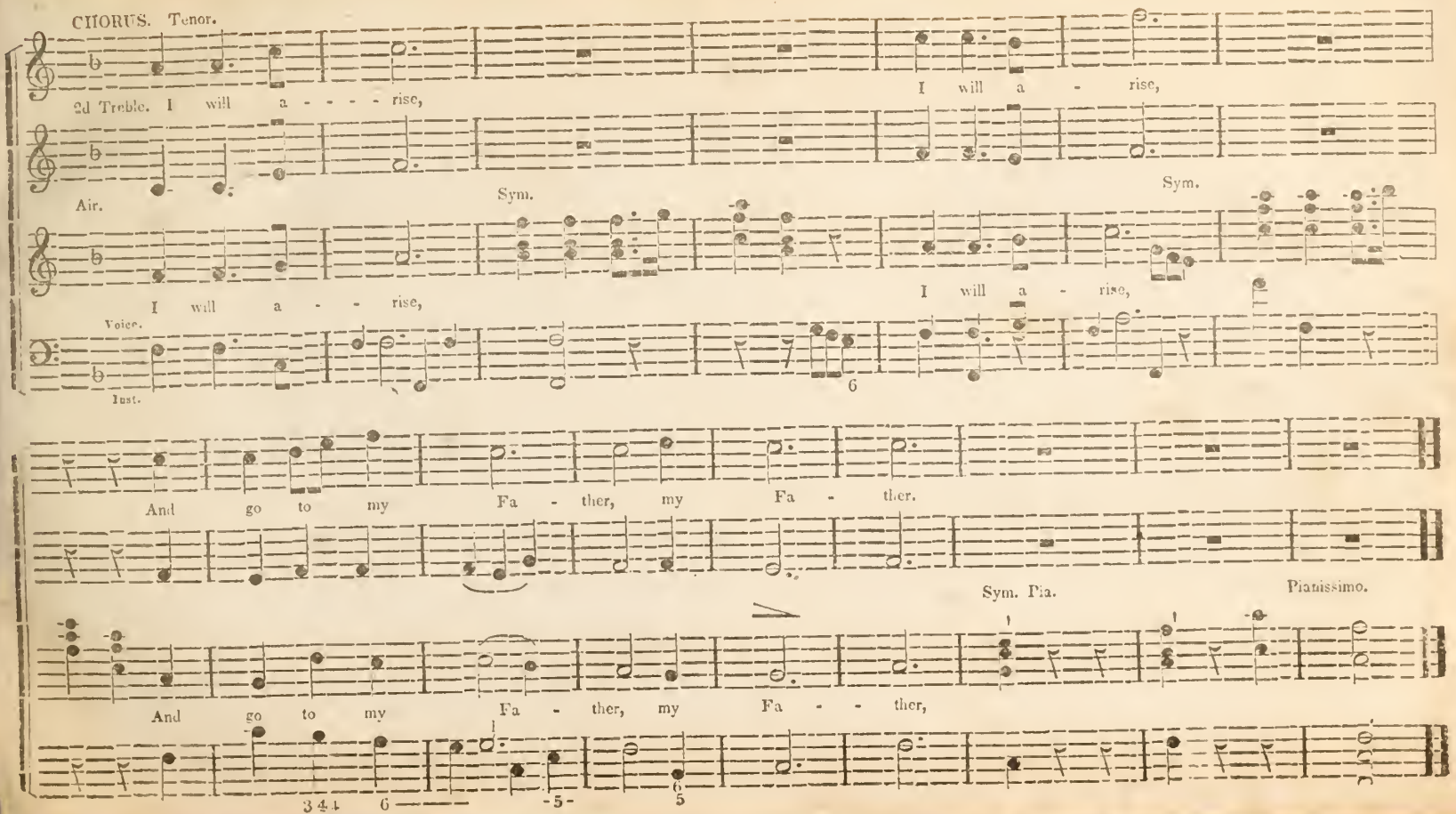

The spacious earth a - - ro -
Sal - va - tion, let the ech - o fly Sal - va - tion, let the echo fly, The spacious earth a - round, While
Allegro. Mod.
T. S.
- - - - und, While all the armies of the sky, Conspire, Conspire to raise the sound. Conspire to raise the sound;
all the armies of the sky,
all the armies of the sky, While all the armies of the sky, Conspire, Conspire to raise the sound, to raise tho sound.
Con - spi - - - - - - - - - - re



* The late Rev. Richard Cecil of England. This tune has, in some respects, received a new arrangement; and the Symphonies have been added by the compilers of Musica Sacra.

Continued.

Fa - ther, and will say un - to him; Father, Father, I have sinned, have
Sym. Pia. Cres.
Express.
Fa - ther, And will say un - to him Father, I have sinned, have
Voice:
sinned, I have sinned against heav'n and be - fore thee, and am no more worthy to be called thy son.
sinned, and am no more worthy to be called thy son.
Inst.


CHORUS. Tenor.
2d Treble. I will a - - - - rise,
I will a - rise,
Air.
Sym.
Sym.
I will a - - rise,
I will a - rise,
Voice.
Inst.
6
And go to my Fa - ther, my Fa - ther.
Sym. Pia.
Pianissimo.
And go to my Fa - ther, my Fa - - ther,
3 4 4 6
5
6
5

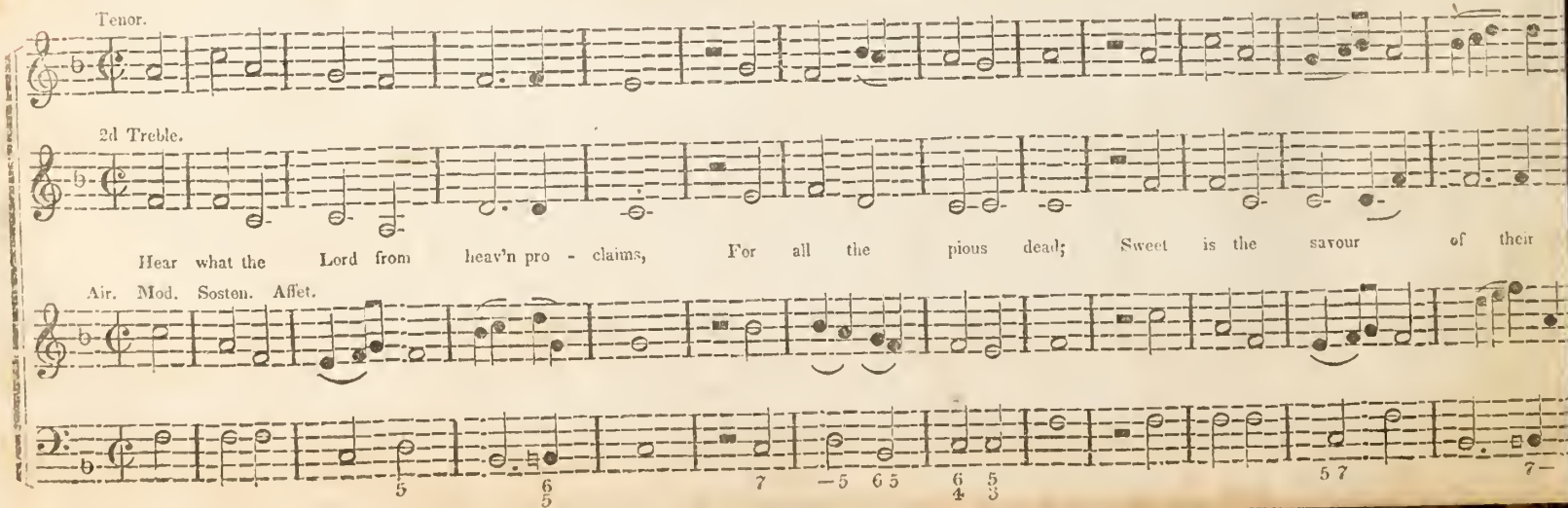
(Arranged for this Work.)

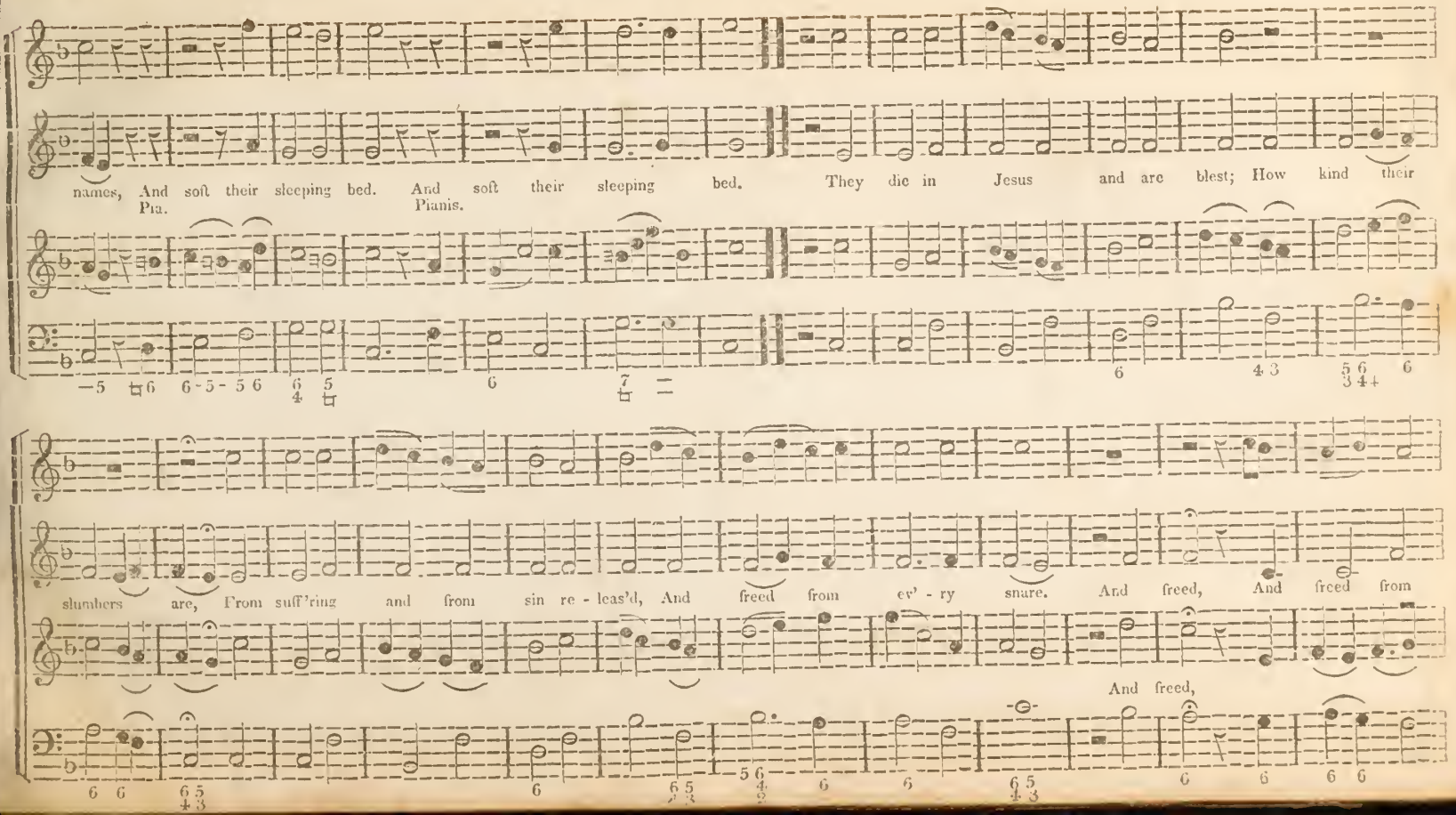
DUO. Expressive.
night, Shall blot out ev - ry hope of heav'n.
While God in - vites, how bless'd the day, How sweet the
Pia. Cres.
CHORUS. Forte. CHORUS.
DUO. Expressive.
gospel's charming sound; Come sinners, haste, O haste a - way,
Pia. Cres.
While yet a pard'ning God is found.
CHORUS. Sym.

Continued.

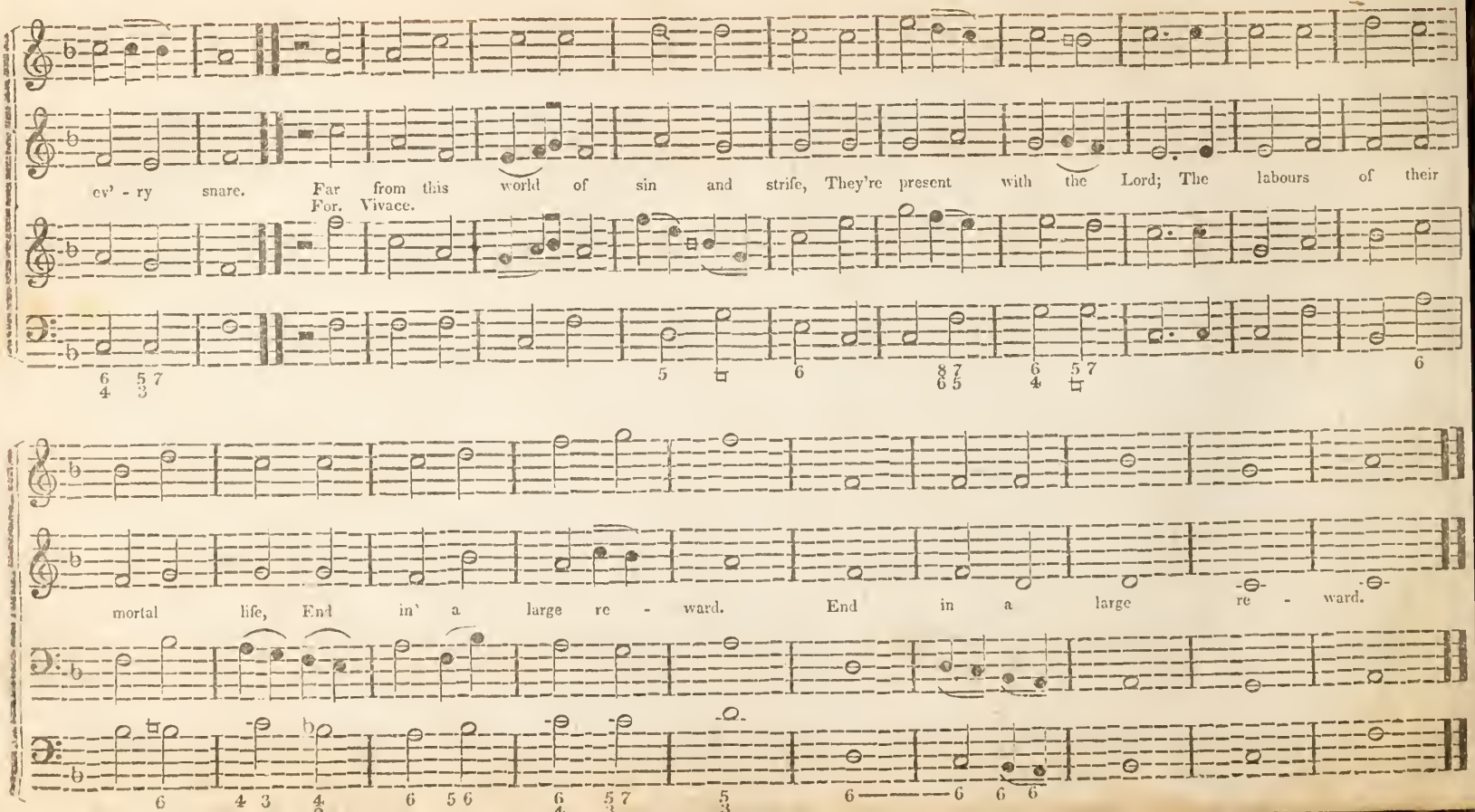
N. B. For the remainder of the words—See Dwight's Psalms and Hymns

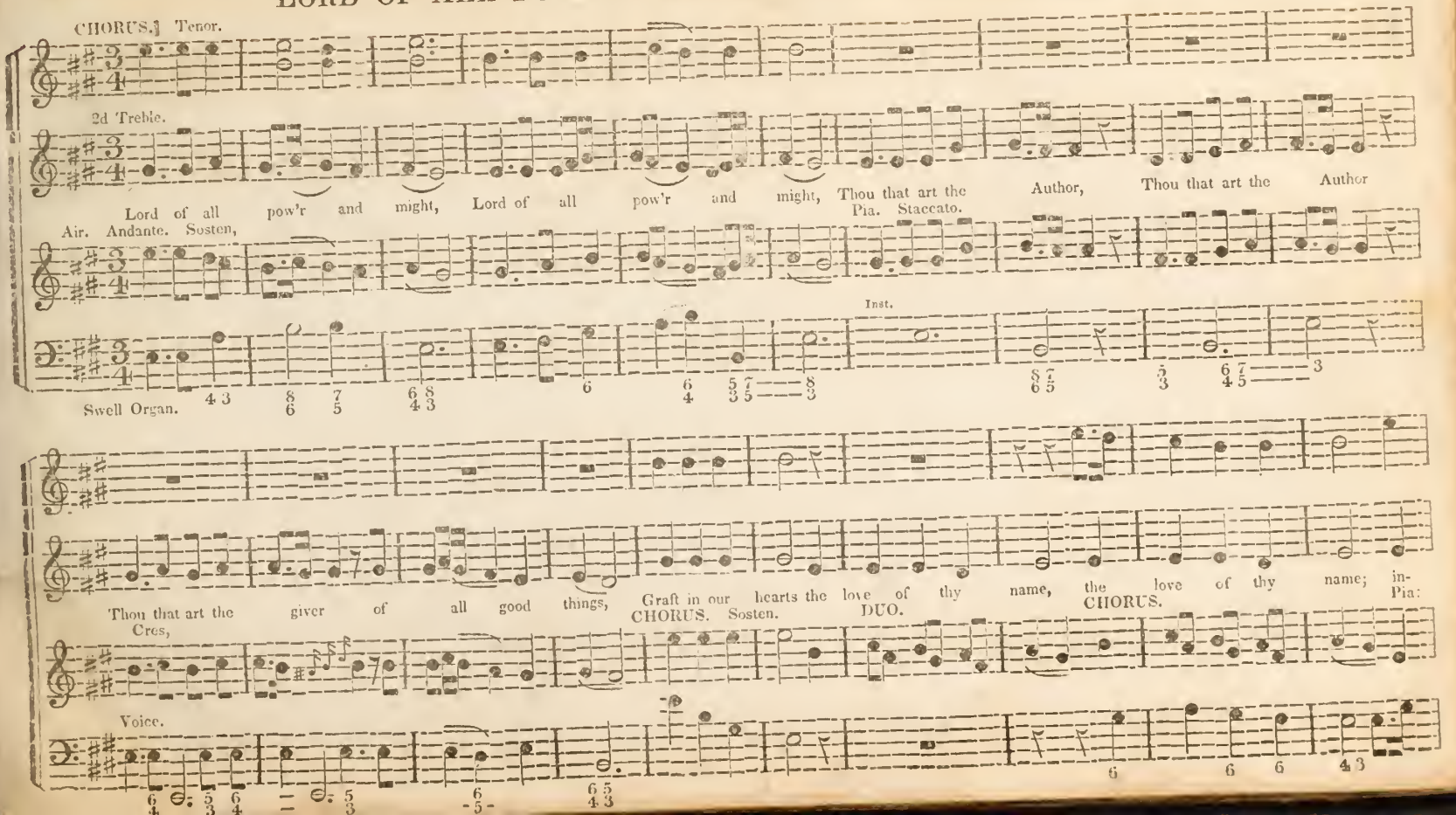
SAINT'S REST. *II.*


Tenor.
2d Treble.
Hear what the Lord from heav'n pro - claims, For all the pious dead; Sweet is the savour of their
Air. Mod. Sosten. Affet.


names, And soft their sleeping bed. And soft their sleeping bed. They die in Jesus and are blest; How kind their
Pia. Pianis.
slumbers are, From suff'ring and from sin re - leas'd, And freed from ev' - ry snare. And freed, And freed from
And freed,

Continued.


ev' - ry snare. Far from this world of sin and strife, They're present with the Lord; The labours of their
For. Vivace.
mortal life, End in' a large re - ward. End in a large re - ward.


CHORUS. Tenor.
2d Treble.
Lord of all pow'r and might, Lord of all pow'r and might, Thou that art the Author, Thou that art the Author
Air. Andante. Sosten,
Pia. Staccato.
Inst.
Swell Organ.
Thou that art the giver of all good things, Graft in our hearts the love of thy name, the love of thy name; in-
Cres,
CHORUS. Sosten.
DUO.
CHORUS.
Pia:
Voice.

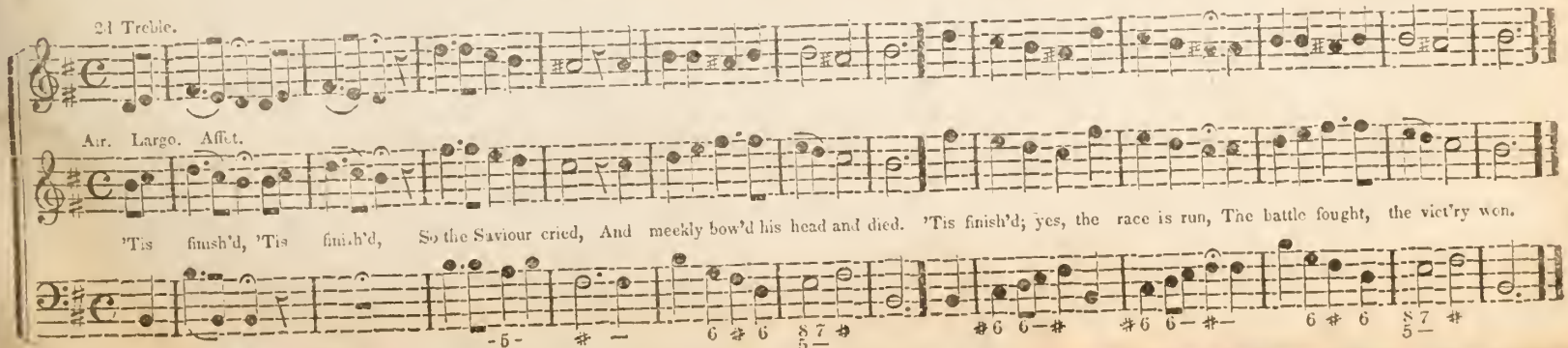
Continued.

crease in us true re - - li - gion. Lord of all pow'r and might, Nourish us in all goodness, Lord of all pow'r and
Forte.
Pia.
Forte.
might, And of thy great mercy And of thy great merey; Keep us, Keep us, Keep us in the same thro' Jesus
DUO*
CHORUS.
Forte. Staccato.
Pia. Sosten.
Inst.
Voice.
Inst.

* For the slurred notes in this passage—See Rudiments, Article 59.

Continued.

MUNICH. L. M. Village Hymns. *Old German.*

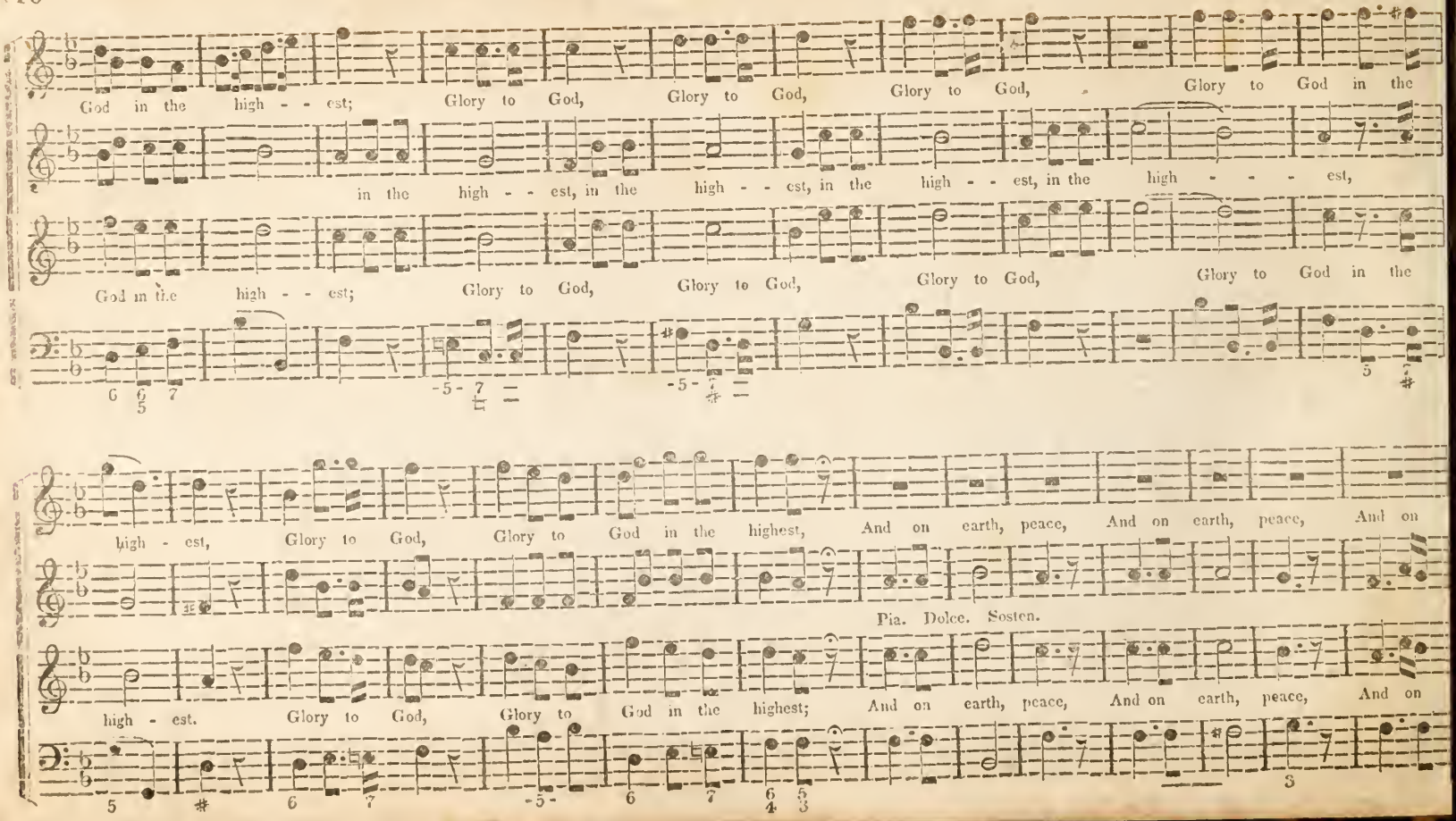

2d Treble.
Air. Largo. Affet.
'Tis finish'd, 'Tis finish'd, So the Saviour cried, And meekly bow'd his head and died. 'Tis finish'd; yes, the race is run, The battle fought, the vict'ry won.

SOLO. Treble.
Be - hold I bring you, Behold, I bring you, glad tidings of great joy, glad tidings of great joy, which shall be to all peo - ple; for unto
Accompaniment.
you, for unto you, for un - to you is born, this day, in the city of David, A Saviour, a Saviour who is
:S: Sym. Pia. Sym.
Christ the Lord. A Saviour, A Saviour, A Saviour, who is Christ the Lord.

Continued.

Bass. Solo.
And suddenly there was with the angel a multitude of the heav'nly hosts, praising God, and saying,
T. S.
CHORUS. Alto.
Glory to God, Glory to God, Glory to God in the highest; Glory to God, Glory to God, Glory to
2d Treble.
Air: Vivace. Staccato.
Pia.
Forte.
Glory to God, Glory to God, Glory to God in the highest; Glory to God, Glory to God, Glory to

Continued.


God in the high - - est; Glory to God, Glory to God, Glory to God, Glory to God in the
in the high - - est, in the high - - est, in the high - - est, in the high - - - est,
God in the high - - est; Glory to God, Glory to God, Glory to God, Glory to God in the
high - est, Glory to God, Glory to God in the highest, And on earth, peace, And on earth, peace, And on
Pia. Dolce. Sosten.
high - est. Glory to God, Glory to God in the highest; And on earth, peace, And on earth, peace, And on

earth, peace, And on earth, peace, peace, peace, good will towards men, good will towards men.
Forte.
Ad Libitum.
earth, peace, And on earth, peace, peace, peace, good will towards men, good will towards men.

CARLISLE. Eights and Sevens. *Madan.*

DUET. 2d Treble.
Light of those whose dreary dwelling, Borders on the shades of death! Come, and by thy love's reveal - ing, Dissipate the clouds beneath.
Air.
Accompaniment.

Continued.

The new heav'n and earth's Crea - - tor, in our deepest darkness rise, Scatt'ring all the night of nature, Pouring eyesight on our eyes

2 Still we wait for thine appearing,
Life and joy thy beams impart,
Chasing all our fears, and cheering
Ev'ry poor benighted heart.

Come and manifest the favour
God hath for the ransom'd race;
Come, thou glorious God and Saviour,
Come, and bring the gospel grace.

3 Save us, in thy great compassion,
O thou mild, pacific Prince!
Give the knowledge of salvation,
Give the pardon of our sins:

By thine all-restoring merit,
Ev'ry burden'd soul release;
Ev'ry weary, wand'ring spirit,
Guide into thy perfect peace.

MIDNIGHT MEDITATION. A Solo. *Har. Sac.*

Dolce Grazioso.
Sym.
Thy daily mercies, O my God, My waking thoughts employ; My wa - king thoughts employ;
And while I med - i - tate on thee, My heart is fill'd with joy. My heart is fill'd with
joy.

2 Thou giv'st me rest upon my bed,
Soft slumbers to my eyes;
Thy goodness is again renew'd,
When in the morn I rise.

3 Whether in sickness or in health,
Thy grace does me sustain;
Let me, O Lord, thy favour have,
And I shall ne'er complain.

4 Although the fig-tree blossom not,
Nor vineyard yield increase;
In Thee, my Saviour and my God,
To joy I will not cease.

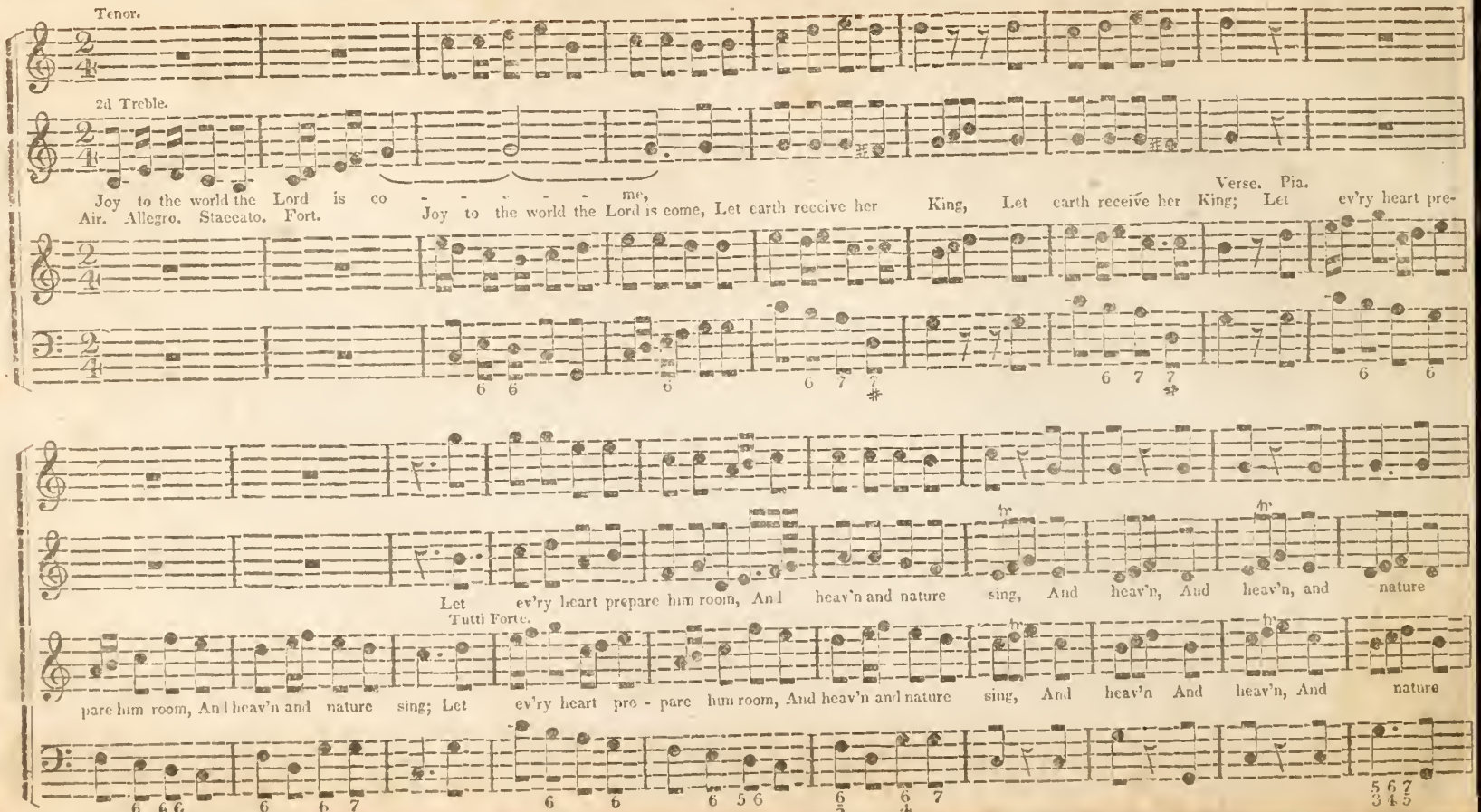
5 Yes, though the world by storms be toss'd,
And crumble into dust;
Yet still in Thee, my only hope,
I will securely trust.

I WAS GLAD.

Dr. Calcott.

Verse. 1st Treble.
2d Treble.
DUO.
Allegro. Staccato.
I was glad, I was glad when they said unto me, we will go, we will go, we will go in - to the house of the
Sym.
Sym.
Lord, we will go in - to the house,
we will go in - to the house,
CHORUS. Tenor. Forte.
Into the house of the Lord.
We will go into the house, into the house of the Lord, into the house of the Lord.
2d Treble.
Air.
We will go in - to the house,
we will go
into the house of the Lord.
Into the house of the Lord, we will go
we will go
we will go in - to the house,
we will go in - to the house, into the house of the Lord, into the house of the Lord.

Soli. Pia.
Tutti.
Peace be with - in thy walls, peace be with - in thy walls, and plenteousness within thy palaces.
Soli. Pia.
Tutti.
Peace be with - in thy walls, peace be with - in thy walls,
Soli. Pia.
Tutti.
Peace be with - in thy walls, peace be with - in thy walls, and plenteousness within thy palaces.
Soli.
Tutti.
Tutti.
Soli.
Tutti.
- - ace be within thy walls, peace be within thy walls, and plenteousness, and plenteousness within thy palaces. A - men. A - men.
Soli.
Tutti.
Pia.
Organ.
Tutti.


Tenor.
2d Treble.
Joy to the world the Lord is co - - - - - - me,
Air. Allegro. Staccato. Fort.
Joy to the world the Lord is come, Let earth receive her King, Let earth receive her King; Let ev'ry heart pre-
Verse. Pia.
Let ev'ry heart prepare hum room, And heav'n and nature sing, And heav'n, And heav'n, and nature
Tutti Forte.
pare hum room, And heav'n and nature sing; Let ev'ry heart pre - pare hum room, And heav'n and nature sing, And heav'n And heav'n, And nature

Continued.

And hea - - - - - - - - - v'n and nature sing. And heav'n and nature sing.
sing. And heav'n and nature sing. And heav'n and nature sing. And heav'n and nature sing.
sing. And heav'n And hea - - - - - - - - v'n and nature si - - - ng. And heav'n and nature sing.
2 Joy to the earth, the Saviour reigns, Let men their songs employ; While fields and floods, rocks hills and plains, Repeat the sounding joy.

INVITATION. L. M. D.

See Gardiner's Melodies.

Tenor.
Air. Siciliana. Piano. Dolce.
Come hither, all ye weary souls, Ye heavy laden sinners, come: I'll give you rest from all your toils, And raise you to my heav'nly home.

Continued.

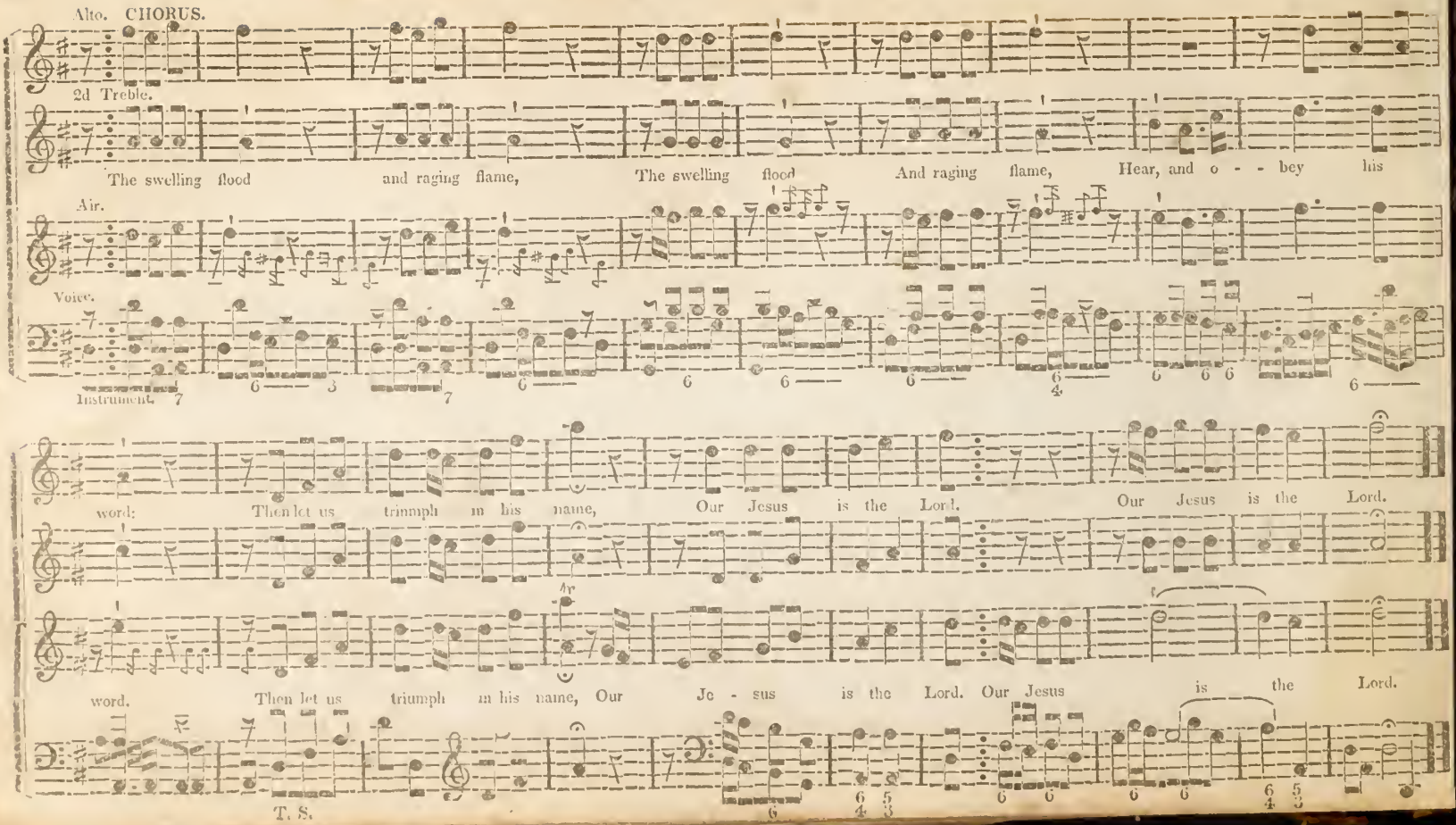
Pia.
Forte.
They shall find rest that learn of me, I'm of a meek and low - ly mind; But passion rages like the sea, And pride is restless as the wind.

WE SEEK A REST. Dialogue and Chorus.* *II.*

DUO. 2d Treble.
Thro' floods and flames the passage lies; But Je - sus
We seek a rest beyond the skies, In one e - ternal day;
Air. Allegro. Mod. Staccato.

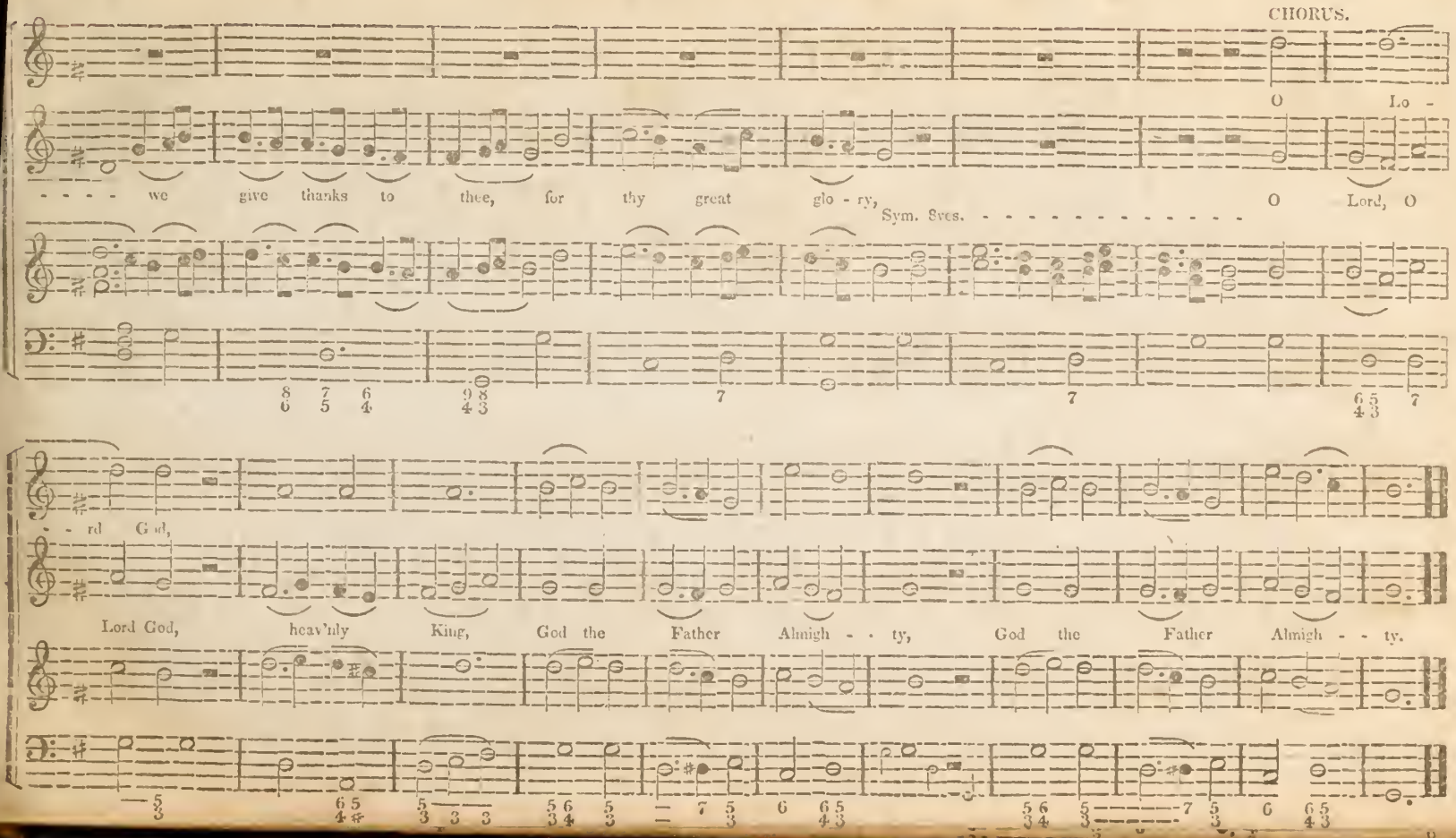
Thro' floods and flames the passage lies; We seek a rest, we seek a rest beyond the skies In one e - - ternal day; Thro' floods and
guards the way,
We seek a rest, we seek a rest beyond the skies In one e - - ternal day; Thro' floods and
flames the passage lies, But Je - sus guards the way. But Je - sus guards the way.
flames the passage lies, But Je - sus guards the way. But Jesus guards, guards the way.

Continued.


Alto. CHORUS.
2d Treble.
The swelling flood and raging flame, The swelling flood And raging flame, Hear, and o - - bey his
Air.
Voice.
Instrument.
word: Then let us triumph in his name, Our Jesus is the Lord. Our Jesus is the Lord.
word. Then let us triumph in his name, Our Je - sus is the Lord. Our Jesus is the Lord.
T. S.

Tenor.
2d Treble.
To thee in youth's bright morning, Father of all, we pray; While thought and fancy dawning, Lord on the rising day; To thee in life's last even, We'll
Air. Staccato.
Piano Forte.
tune our feebler breath, Hear all our sins for - given, And softly sleep in death. Hear all our sins for - given, And softly sleep in death.
When from death's sleep we 'waken, All earthy things forsaken, With rapture then increasing, And praises never ceasing,
No fears shall us surprise; What joys shall meet our eyes! For ever we'll rejoice; Shall wake each tuneful voice.

Tenor. CHORUS.
Pia.
For.
2d Treble.
Glory be to God on high, and on earth, and on earth peace, good will tow'rds men.
Air.
Pia.
For.
Sym.
DUO. Expressivo.
We praise thee, we bless thee, we worship thee, we glori - fy thee
Sym. 8ves.
Sym. 8ves.
Inst.


CHORUS.
O Lo -
- - - - we give thanks to thee, for thy great glo - ry,
Sym. Sves. - - - - - - - - - - - - - -
O Lord, O
- rd God,
Lord God, heav'nly King, God the Father Almigh - - ty, God the Father Almigh - - ty.

WHEN I SURVEY.* A Hymn.

Bradbury of Ireland.

*Any want of variety which may be discovered in this fine piece, will be fully compensated by performing most of it with a limited number of voices, as intimated by the terms *Semi Chorus*, *Trio*, &c.—See remarks prefixed to Index.

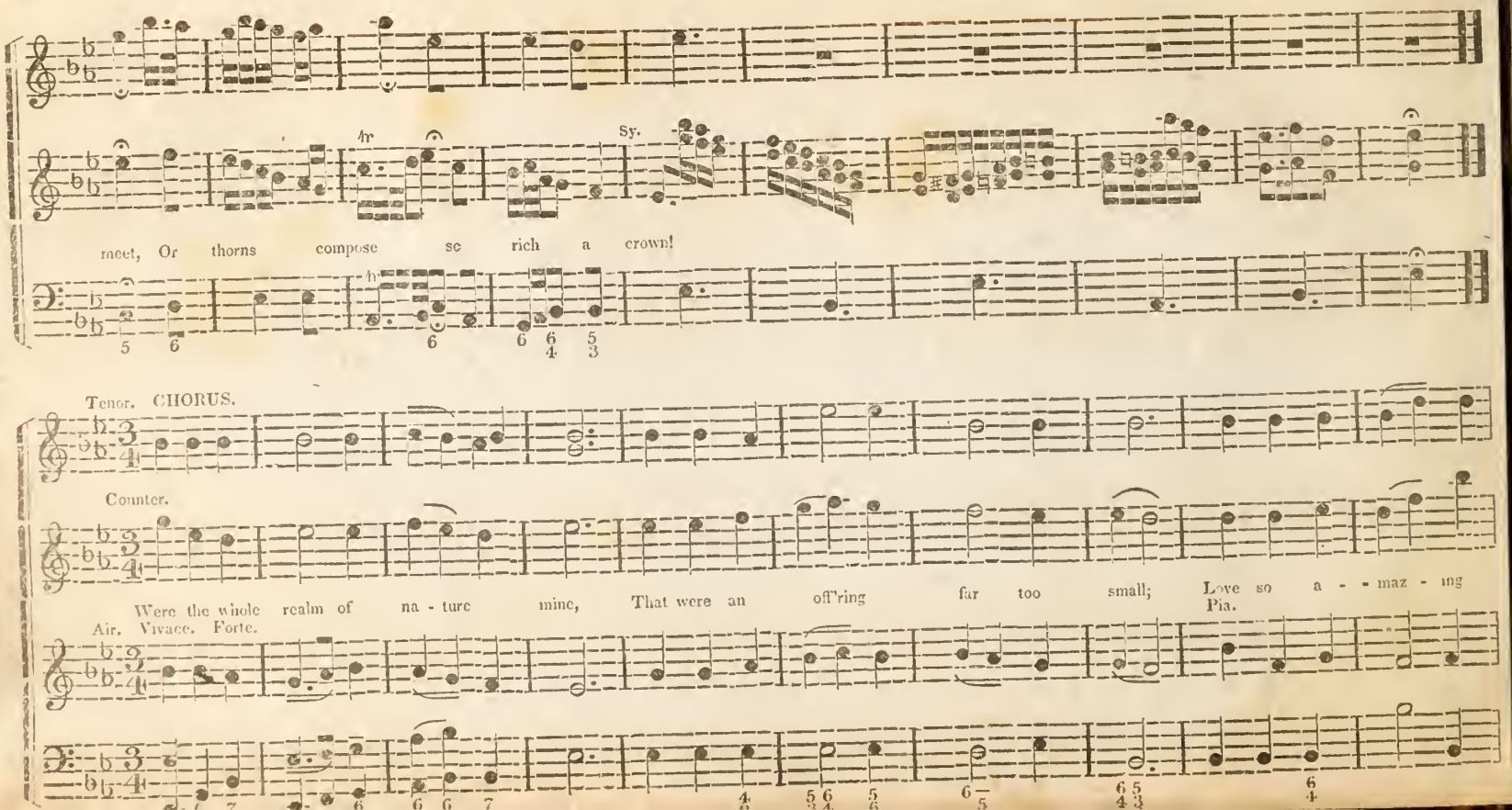
count but loss, And pour contempt on all my pride, And pour con - tempt on all my pride. Sym.
Forb - id it Lord that I should boast, Save in the cross of Christ my
Cres.
For.
Sym.
Fortis.

Continued.

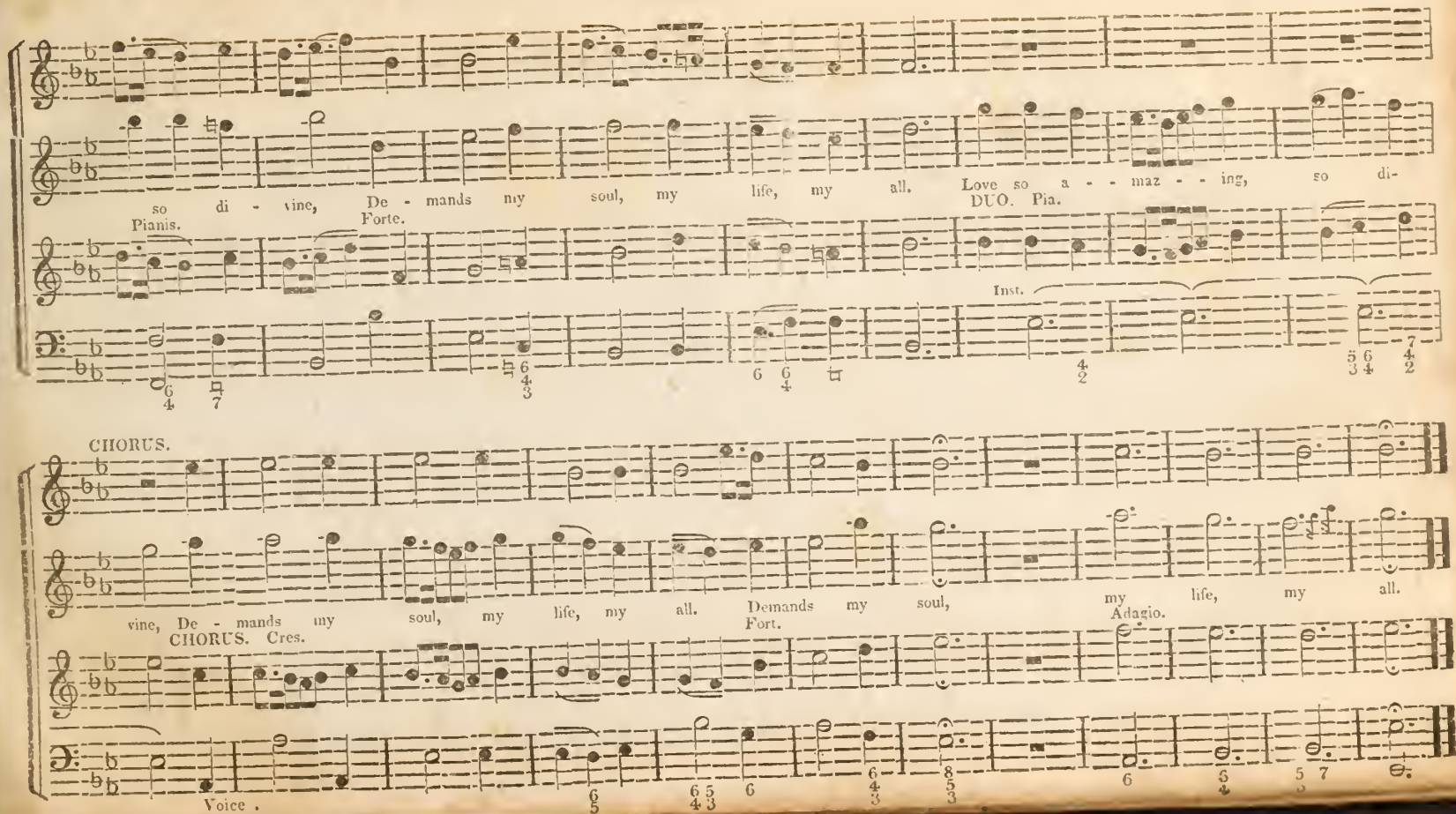
God. All the vain things that charm me most, I sa - ri - fice them to his blood. All the vain
Pia.
For,
things that charm me most I sacri - - fice them to his blood:
Sym. Pia.
Fortis.
Ar.

Tenor. TRIO.
Air. Largo. Affet.
Sy.
Pia.
See, from his head, his hands, his feet, Sorrow and love flow mingled down; Did
Cres.
e'r such love and sorrow meet, Or thorns compose so rich a crown! Did e'er such love and sorrow

Continued.


meet, Or thorns compose so rich a crown!
Tenor. CHORUS.
Counter.
Were the whole realm of na - ture mine, That were an off'ring far too small; Love so a - - maz - ing
Air. Vivace. Forte.
Pia.

Continued.


so di - vine, De - mands my soul, my life, my all. Love so a - - maz - - ing, so di-
Pianis.
Forte.
DUO. Pia.
Inst.
CHORUS.
vine, De - mands my soul, my life, my all. Demands my soul, my life, my all.
CHORUS. Cres.
Fort.
Adagio.
Voice.

TRIO. Tenor.
Air. Largo. Affet.
Gently, Lord, O, gently lead us, Thro' this lonely vale of tears, Thro' the changes thou'st de - creed us, Till our last great change appears.
CHORUS. Tenor.
2d. Treble
thy mercies, &c.
O re - fresh us with thy blessing, O re - fresh us with thy grace; Thro' thy mercies never ceasing, Fit us for thy dwelling place.
Air.
Pia.
Forte.

Trio. When temptation's darts assail us,
When in devious paths we stray,
Let thy goodness never fail us,
Lead us in thy perfect way.

Chorus. O refresh us, &c.

Trio. In the hour of pain and anguish,
In the hour when death draws near,
Suffer not our hearts to languish,
Suffer not our souls to fear.

Chorus. O refresh us, &c;

Trio. When this mortal life is ended,
Bid us in thine arms to rest,
Till, by angel bands attended,
We awake among the blest.

Chorus. Then, O crown us with thy blessing,
Thro' the triumphs of thy grace,
Then shall praises never-ceasing,
Echo thro' thy dwelling place.

2d Treble.
Air. Dolce. Affet.
1st Verse: Father of mercies in thy word; What endless, What endless glory shines, For - ev - er be thy name a - dor'd, For
2d " Here the Redeem - er's welcome voice, Spreads heav'nly, Spreads heav'nly peace around, And life and ev - er - - last - ing joys At-
Inst. Voice.
these ce - les - tial lines. Here may the wretched sons of want, Ex - haustless riches find; Rich - es a-
tend the blissful sound. O, may these heav'nly pages be My ev - er dear de - - - light; And still new

Continued.

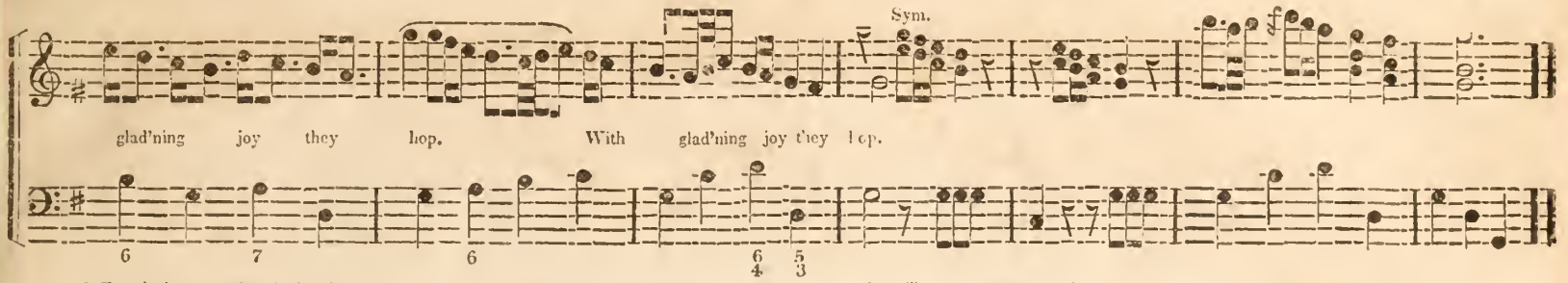
bove what earth can grant, And lasting as the mind.
beauties may I see, And still in - creasing light.
Di - vine In - structer, gracious Lord, Be thou for ever
Inst.
Voice.
near;
Teach me to love thy sacred word, And view my Saviour there.
And view my Saviour there.
And view

SOLO. Air. Allegro.
O haste, with ev' - ry gift in - spir'd, With glo - ry, truth and grace at - tir'd.
Accom.
Alto.
Base.
Thou star of heav'ns e - ter - - nal morn, Thou sun, whose beams di - vine a - dorn.
CHORUS. Alto.
2d Treble.
Air. Thou star of heav'ns e - - ter - nal morn, Thou sun, whose beams di - vine a - dorn. Thou sun whose beams divine a - dorn.
2 Saints shall be glad before thy face,
And grow in faith, and truth, and grace;
Thy church shall blossom in thy sight—
Yield fruits of peace and pure delight.
3 O, hither then, thy footsteps bend,
Swift as a roe, from hills descend—
Mild as the Sabbath's cheerful ray,
Till life unfolds eternal day.

*This piece will be found convenient for Dedications, and Installations, and for the *commencing* exercise on other occasions. The base accompaniment is better calculated for the Bassoon than any other instrument.

SUN'S RISING. A Solo.

Sym.
Hail
Accom.
to thy brightness, glorious sun, That gilds the op'ning day: How far beyond the cold, pale moon, Thy warm su - pe - rior ray. Thy
warm su - pe - rior ray. At thy approach shall nature smile; Her orient tears dry up; The birds with songs the time beguile, With


Sym.
glad'ning joy they hop. With glad'ning joy they hop.
2 But ah, how transient is thy gleam! That the refulgence of thy beam, Yet still a sun prepares to rise, And shows us an immortal prize,
Thy hast'ning steps forebode, Is but a fading good. That brings eternal day; That never will decay.

KILMORE. C. M. *J. Elliott.*

Continued.

N. B. The chromatic passage to the third line, "And with accustom'd," &c. should be sung as if written in the signature of six flats: Or in other words—the passage is in E♭ minor. and consequently, the Mi may be removed to F♮. The tune, of course, is too delicate for ordinary occasions.

UPTON.

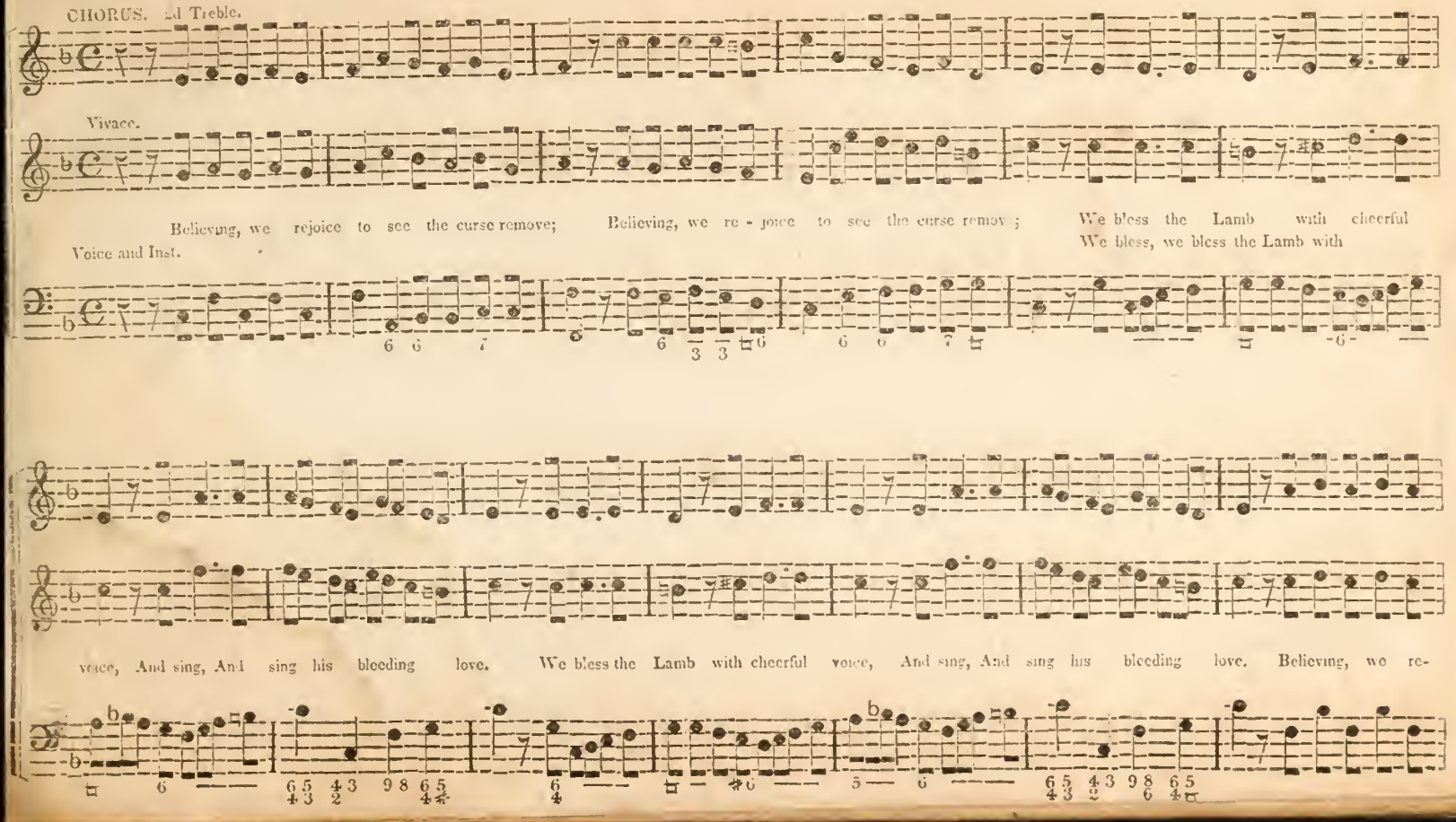
Dr. Arnold.

2d Treble.
On Jewish
Could give
Air. Allegro. Mod. Staccato.
Not all the blood, Not all the blood of beasts, On Jewish altars, On Jewish altars slain, Could give the guil - ty conscience peace, Or
Not all, Not all the blood of beasts, On Jewish altars, On Jewish altars slain, Could give the guilty conscience peace, Or
Voice & Inst.

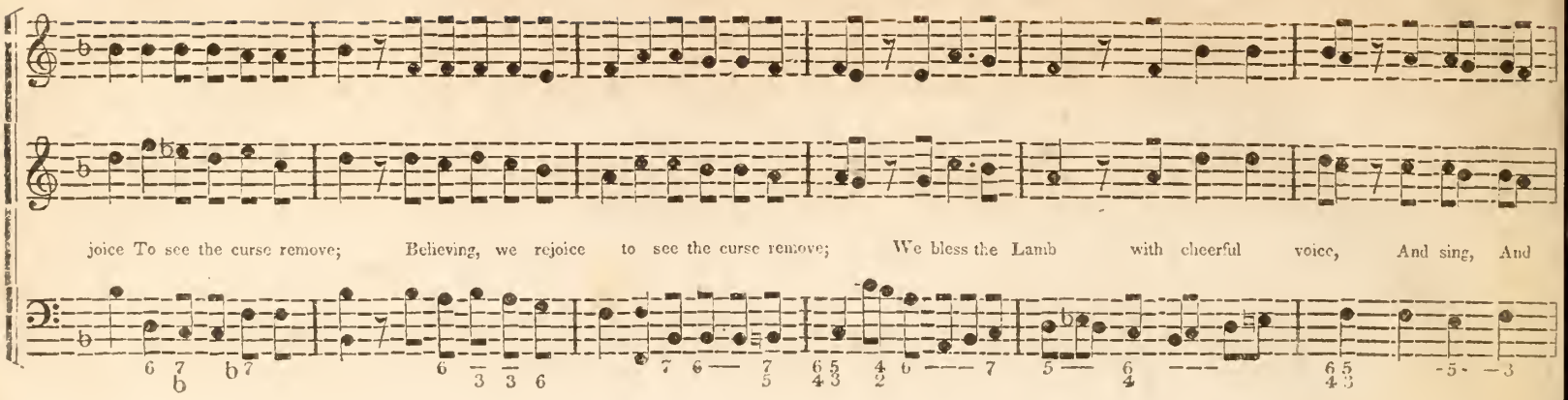
Or wash a - - way
wash Or wash a - - way the stain.
2d time.
But Christ, But Christ the heav'n - - ly Lamb, Takes all our sins our
Inst. Voice. Voice.
But Christ the heav'nly Lamb
Takes
1st time.
A sacrifice of nobler name, And rich - er blood than they.
sins a - way, A sac - ri - fice of nobler name, And rich - er, rich - er blood than they.
all our sins a - way, A sa - ri - fice of nobler name And rich - er, rich - er blood than they.

Continued.

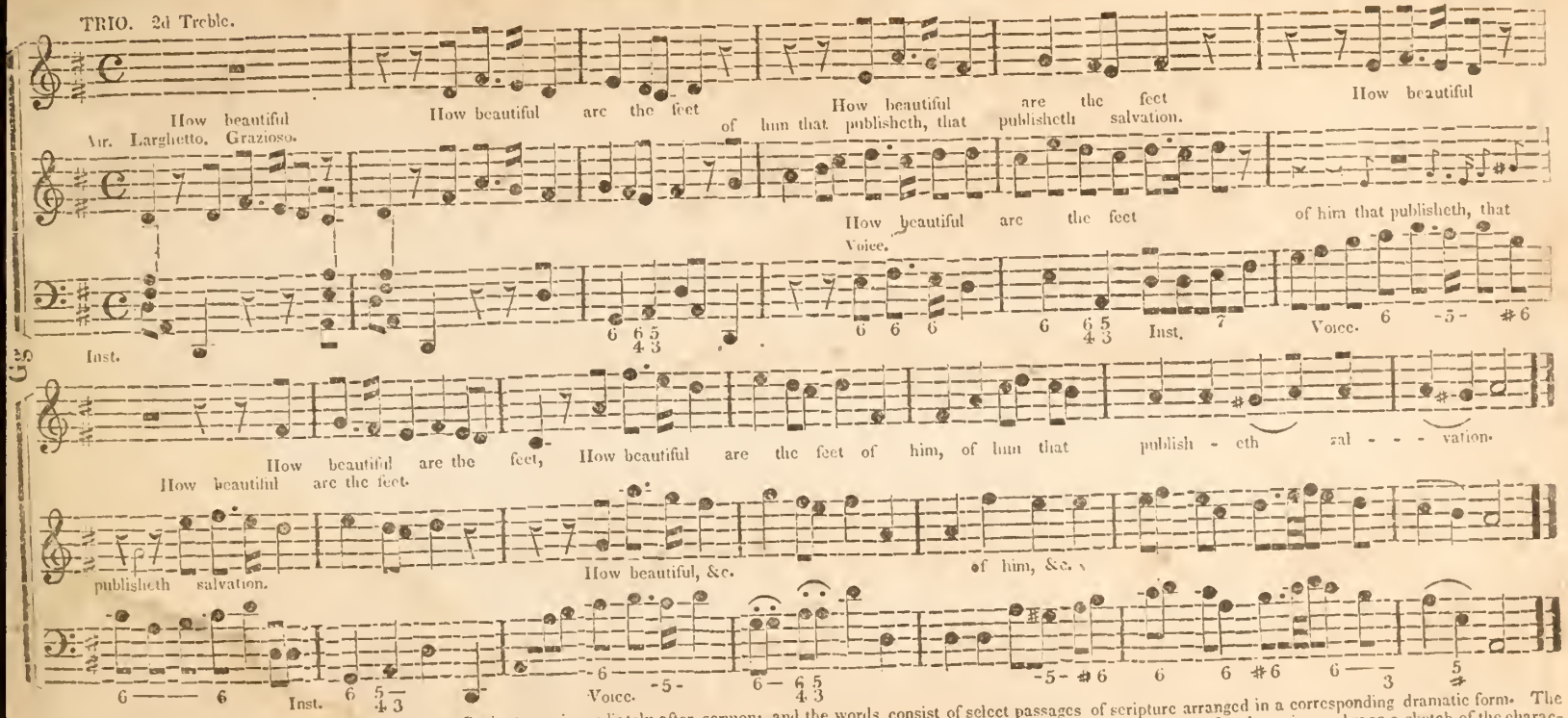
Andante.
SOLO. Affet.
Accompaniment.
My faith would lay its hand, On that dear head of thine, While like a pen - i - tent I
Sym.
stand, And there confess my sin.
My soul looks back to see The burdens thou didst bear, When
hanging on th' ac - cur - sed tree, And hopes, And hopes her guilt was there.


CHORUS. 2d Treble.
Vivace.
Believing, we rejoice to see the curse remove; Believing, we re - joice to see the curse remov ; We bless the Lamb with cheerful
Voice and Inst.
We bless, we bless the Lamb with
voice, And sing, And sing his bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. Believing, we re-

Continued.


joice To see the curse remove; Believing, we rejoice to see the curse remove; We bless the Lamb with cheerful voice, And sing, And

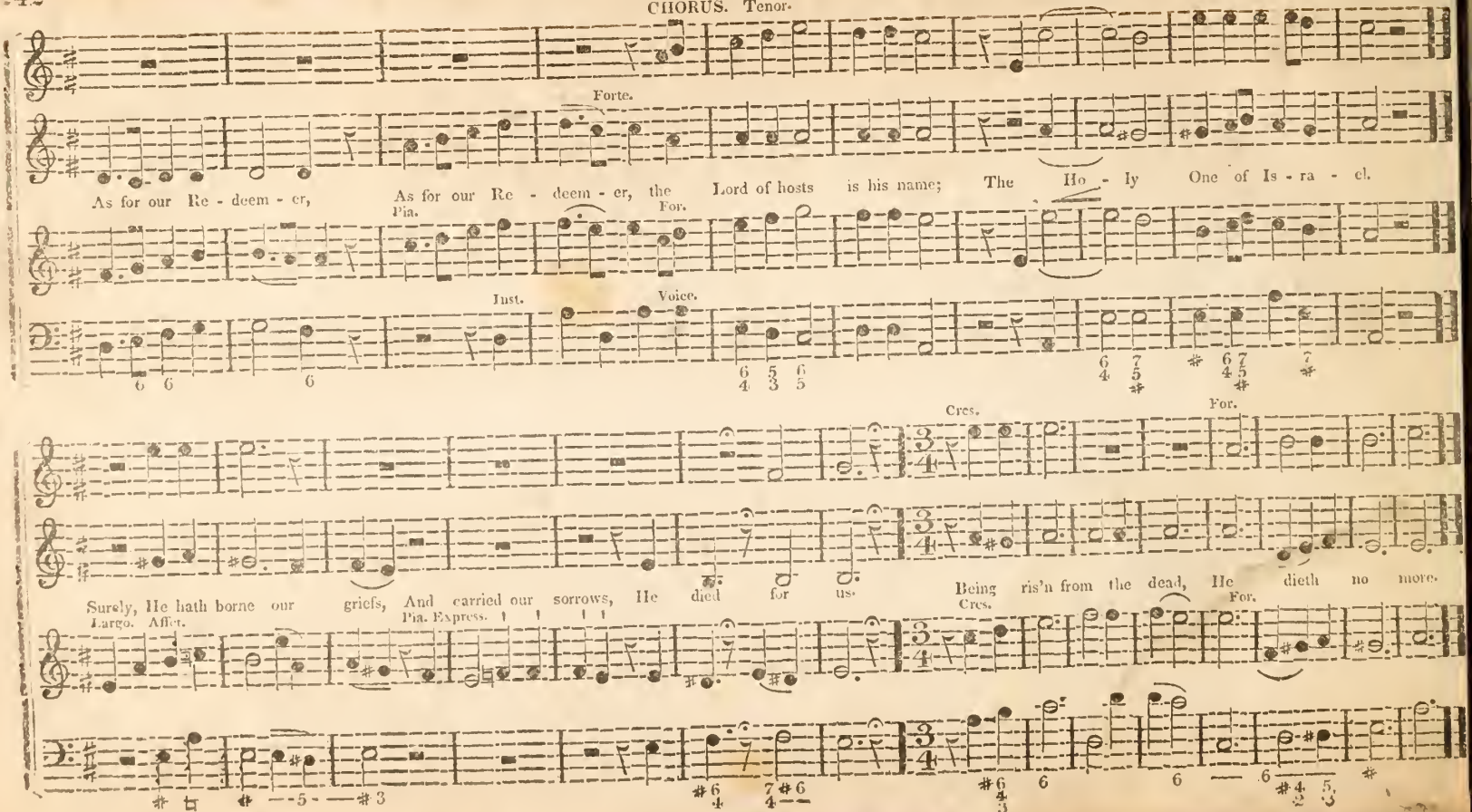
Adagio.
sing his bleeding love We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. His bleeding love.


TRIO. 2d Treble.
How beautiful
How beautiful are the feet
How beautiful are the feet
of him that publisheth, that publisheth salvation.
How beautiful
Air. Larghetto. Grazioso.
Inst.
How beautiful are the feet
Voice.
of him that publisheth, that
Inst.
Voice.
How beautiful are the feet, How beautiful are the feet of him, of him that publish - eth sal - - - vation.
How beautiful are the feet.
publisheth salvation.
How beautiful, &c.
of him, &c.
Inst.
Voice.

This Anthem was originally intended to be sung at Ordinations, immediately after sermon; and the words consist of select passages of scripture arranged in a corresponding dramatic form. The commencing words may be supposed to have sufficient reference to the sermon, which usually relates to the office of a clergyman. The second, third, and fourth strains, embrace a sketch of the character, sufferings, death, and resurrection of the Redeemer, who is the great object set forth in the messages of salvation. Then follows the psalmist's prophetic sketch of the Redeemer's triumphant entrance into heaven. In this part of the anthem, the composer has availed himself of the translation of Bishop Horne. A semi-chorus of attending angels are supposed to demand admittance into heaven, when a single voice from within inquires, "*Who is he,*" (thus called) "*the King of Glory?*" A voice from without answers the question; and the parties which carry on this dialogue, should therefore be placed at some distance from each other. The semi-chorus once more demand admittance; and the single voice from within inquires as before; when the whole host of attending angels, as if impatient of delay, reply in full chorus, "Jehovah of hosts! *he, he* is the King of Glory." As this finishes the Dialogue, the mind naturally reverts back to the *office* of *publishing* salvation, when an additional motive to "cry aloud," to "spare not," &c. is derived from the preceding representation.—The piece may be performed on other occasions; but its dramatic character should always be preserved.

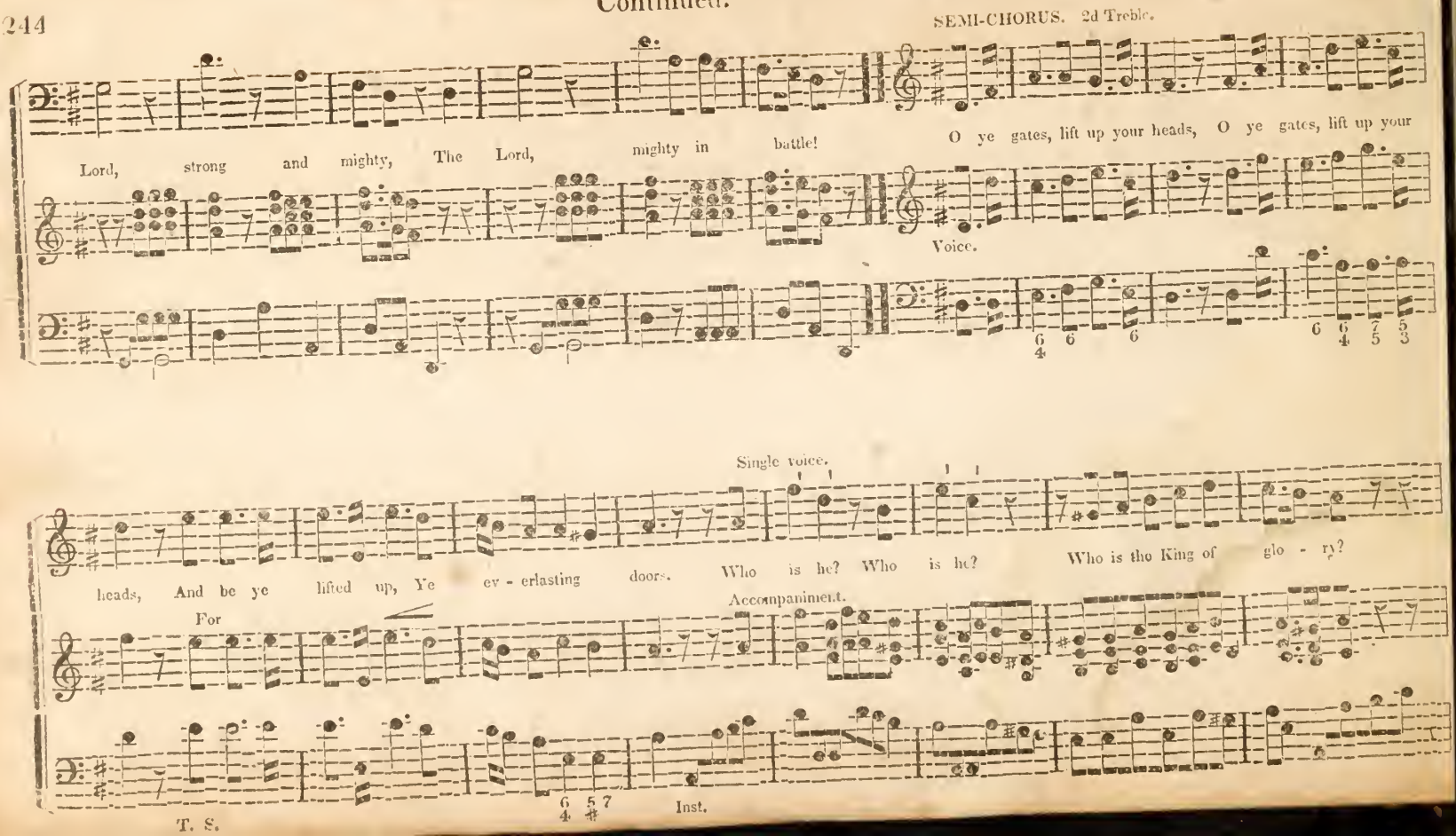
Continued.

CHORUS. Tenor.


Forte.
As for our Re - deem - er, As for our Re - deem - er, the Lord of hosts is his name; The Ho - ly One of Is - ra - el.
Pia. For.
Inst. Voice.
Cres. For.
Surely, He hath borne our griefs, And carried our sorrows, He died for us.
Largo. Affet. Pia. Express.
Being ris'n from the dead, He dieth no more.
Cres. For.

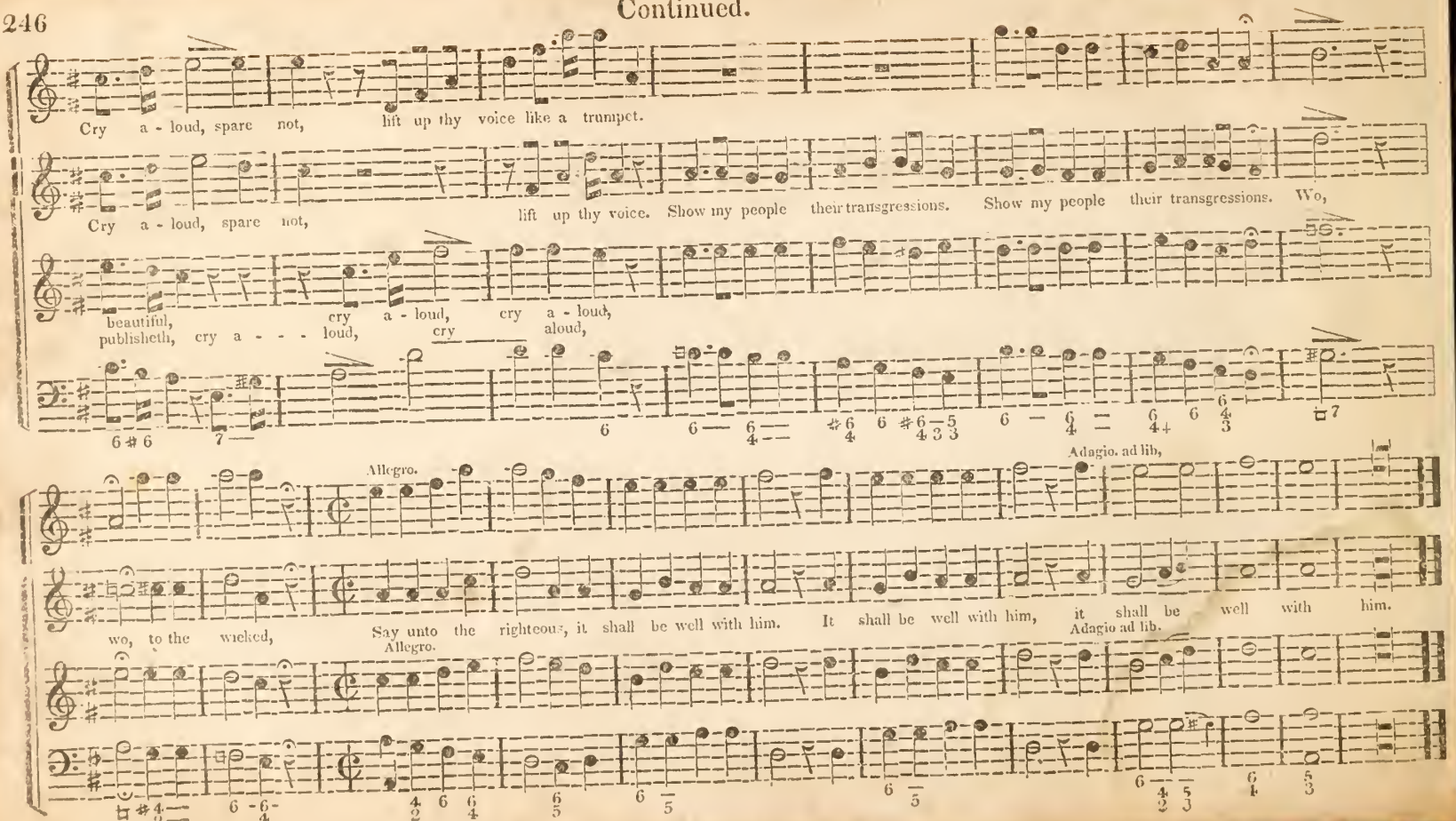
2d Treble.
SEMI-CHORUS.
Spirituoso.
O ye gates, lift up your heads, O ye gates, lift up your heads, And be ye lifted up, ye ev - er - lasting
O ye gates, lift up your heads, O ye gates, lift up your heads,
ye ev - erlasting
Voice.
Inst.
T. S.
T. S.
Single voice.
Base in Eccho
doors, and let the King of Glo - ry en - ter. Who is he? Who is he? Who is the King of Glory? The
Accompaniment.
doors, &c.
Inst.

Continued.


SEMI-CHORUS. 2d Treble.
Lord, strong and mighty, The Lord, mighty in battle!
O ye gates, lift up your heads, O ye gates, lift up your
Voice.
Single voice.
heads, And be ye lifted up, Ye ev - erlasting doors. Who is he? Who is he? Who is the King of glo - ry?
For
Accompaniment.
T. S.
Inst.

CHORUS. Tenor.
2d Treble.
Je - ho - vah of Hosts! Je - ho - vah of Hosts! He, He is the King, He is the King of Glo - ry, the King of Glo - ry.
Air. Pomposo.
How beautiful are the feet, How beautiful
How beautiful, How beautiful are the feet, of him that publisheth, that publisheth salvation. How beautiful, how
Grazioso.
How beautiful are the feet
of him that publisheth, that
Voice.
Inst.
Inst.
Voice.

Continued.


Cry a - loud, spare not, lift up thy voice like a trumpet.
Cry a - loud, spare not, lift up thy voice. Show my people their transgressions. Show my people their transgressions. Wo,
beautiful, publisheth, cry a - - - loud, cry a - loud, cry a - loud, cry aloud,
Allegro.
Adagio. ad lib,
wo, to the wicked, Say unto the righteous, it shall be well with him. It shall be well with him, it shall be well with him.
Allegro.
Adagio ad lib.

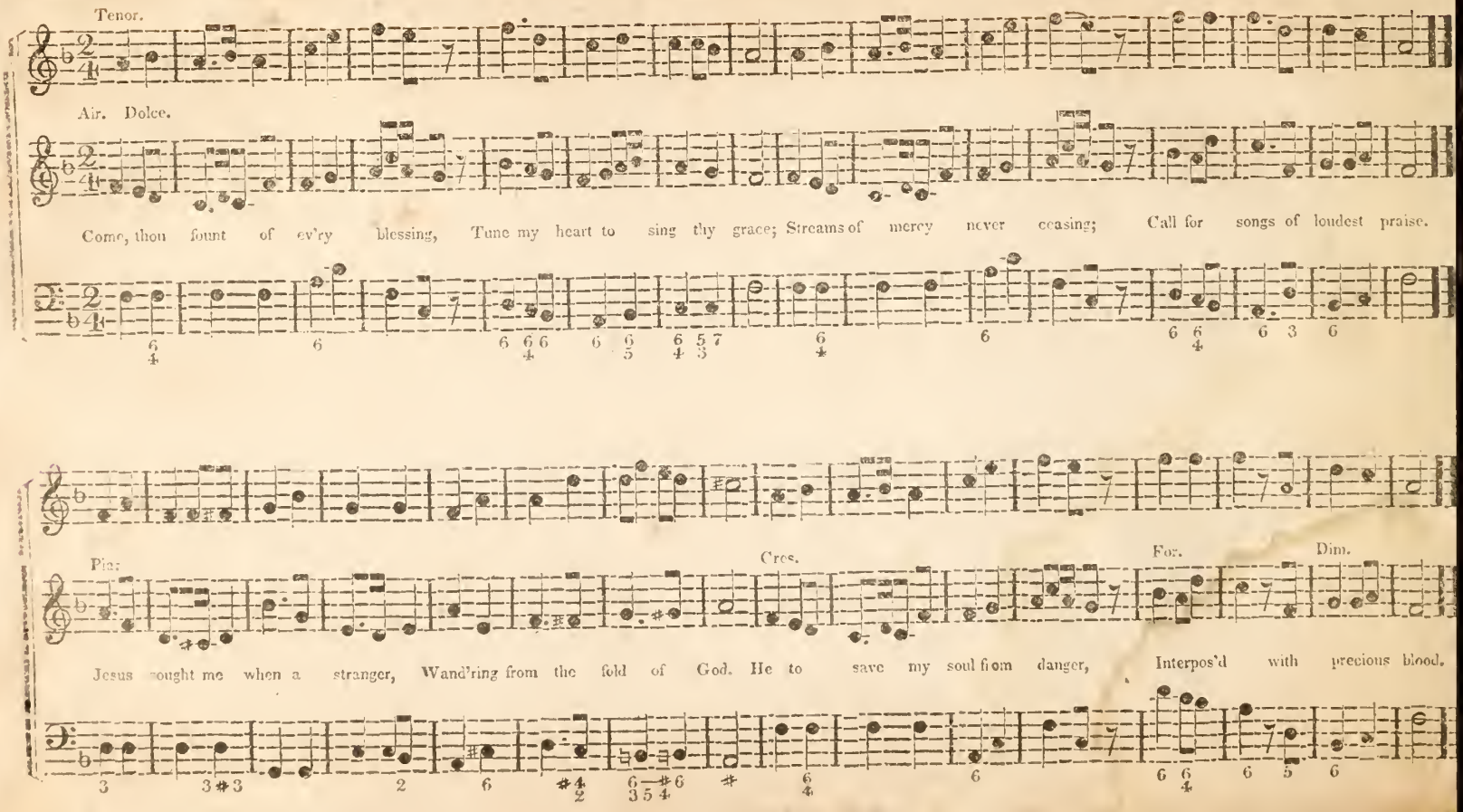
VESPER HYMN*

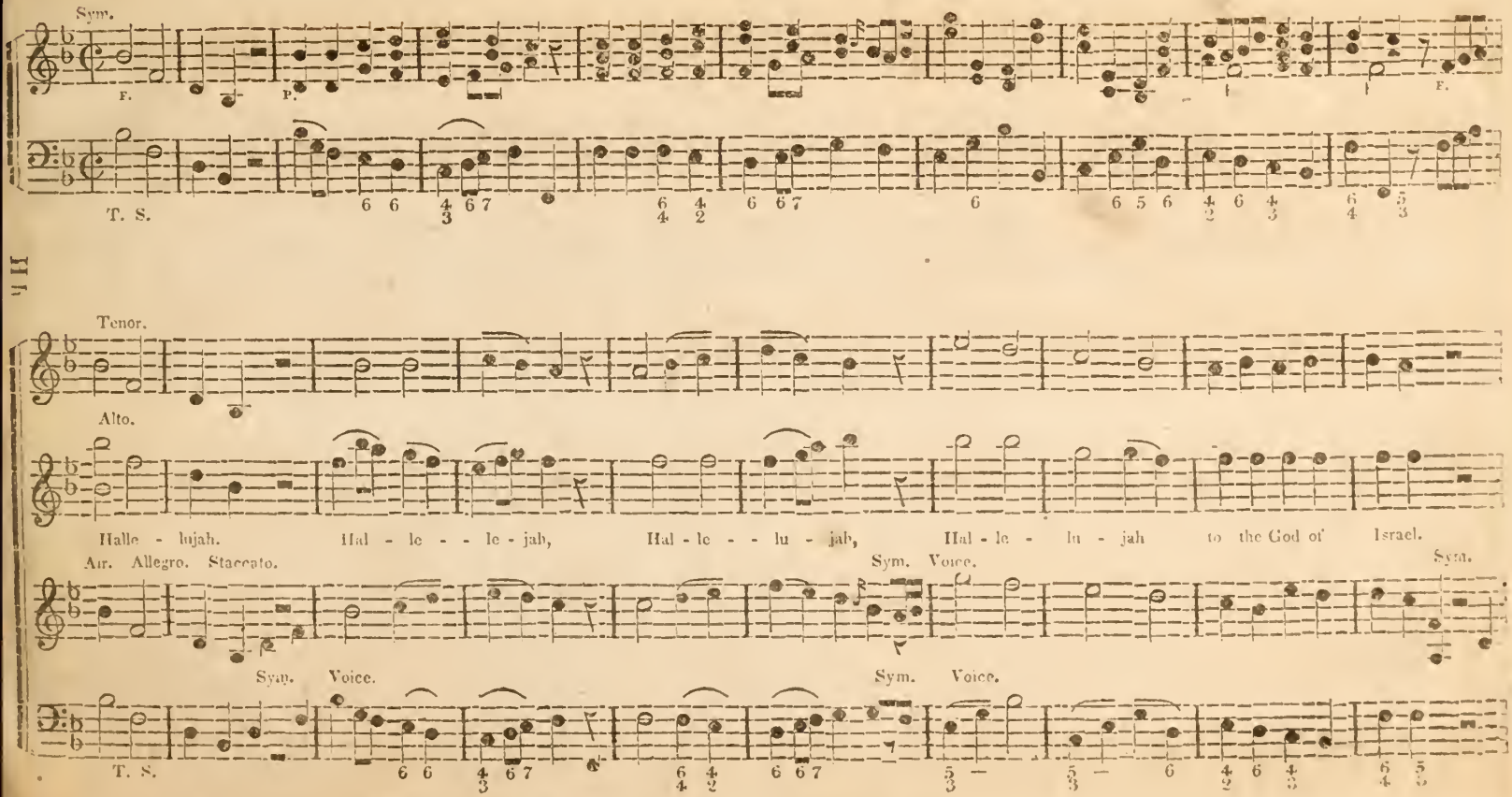
Russian Air.†

Solo. Allegro. Mod.
Pia.
Cres.
Hark! the vesper hymn is stealing, O'er the waters soft and clear.
Inst.
Soli.
Tutti F.
Soli. pianiss.
Ju - bi - la - te, A - men, A - men. Tutti F.
Ju - bi - - la - te, Amen, Amen.
Soli.
Soli pianiss.
Nearer yet, and nearer pealing, Now it bursts upon the ear. Jubi - late, Jubilate, Jubilate, Amen.
Farther now, now farther stealing, Soft it fades upon the ear.
Tutti F.
Soli pianisss.
Voice. Soli.
Tutti F.
Soli pianiss.
Ju - bi - la - te, A - men, Amen.
Ju - bi - - la - te, A - men, Amen.
2 Now, like moon-light waves retreating, To the shore it dies along, Now, like angry surges meeting, Breaks the mingled tide of song. Hush! again, like waves retreating, To the shore it dies along.

*This piece seems to have been designed as a specimen of descriptive imitation. A single voice first announces the Vesper (or evening) Hymn, as "stealing" on the ear from a distance "o'er the waters," whence one readily imagines that the sounds will be constantly varying in loudness or softness, and in their apparent distance from the place of the listener. The composer has chosen this circumstance as an object for illustration; and as the single voice continues its descriptive details, it is accompanied with the vesper's "Jubilate," in a variety of loud, soft, increasing and diminishing tones, which, however simple they appear on paper, are full of meaning and effect, when appropriately executed.

†Last strain by Sir J. Stephenson.


Tenor.
Air. Dolce.
Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing; Call for songs of loudest praise.
Cres.
For.
Dim.
Jesus sought me when a stranger, Wand'ring from the fold of God. He to save my soul from danger, Interpos'd with precious blood.



* As published in the Boston Handel and Haydn Society Collection, with the exception of a few trifling corrections.

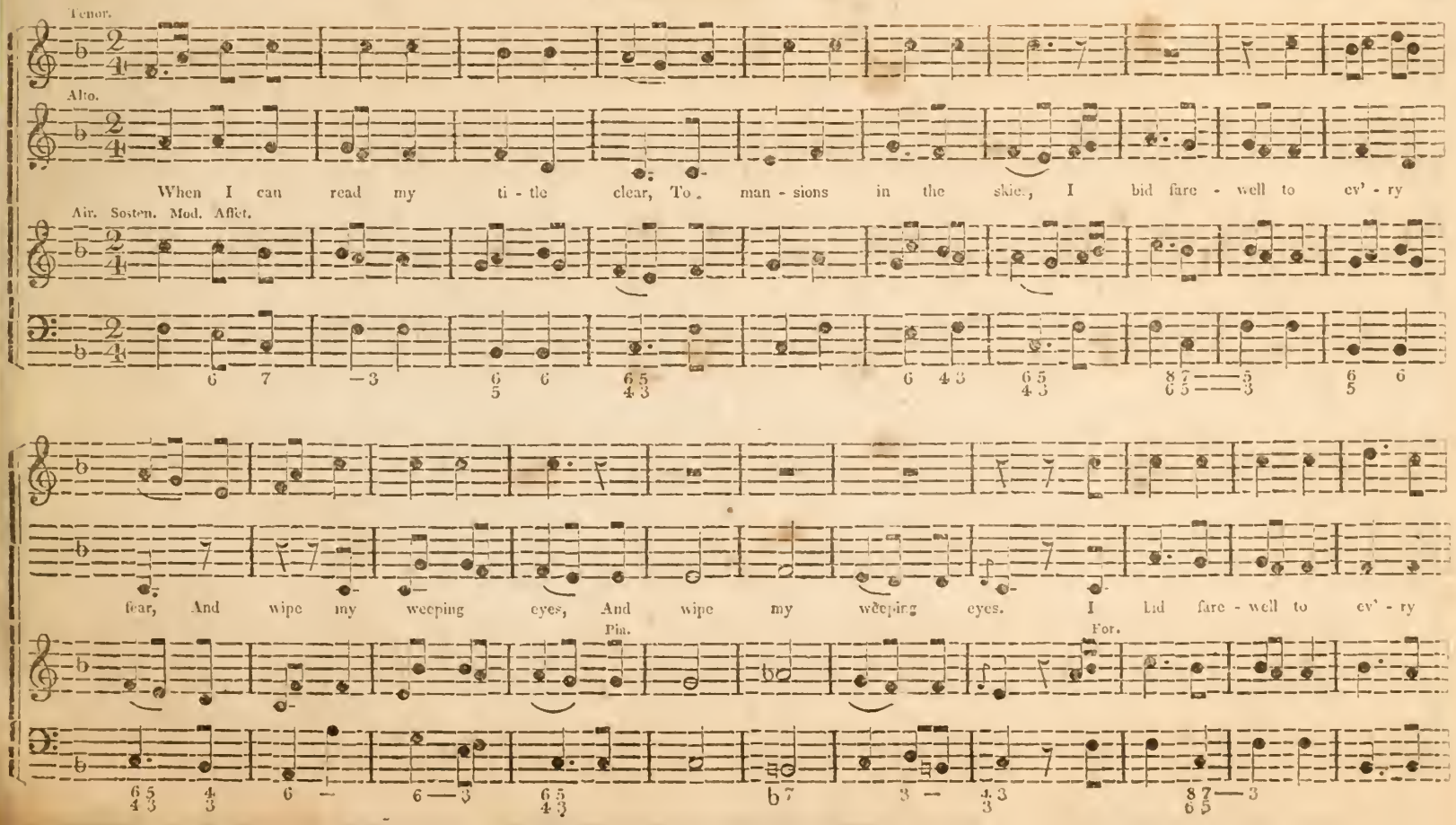
Continued.

He will save - - - - - us in the day the day of fight.
He will save us in the day, will save us in the day of fight. Halle - lujah, the Lord is our de-
Voice.
He will save us in the day, will save us in the day of fight.
Sym.
Voice.
P.
Sym.
Voice.
T. S.
fender, He will save us in the day, in the day of fight.
F.
F. God is great in battle, for he is the Lord of hosts.
Sym.
Voice.
F.
Sym.
Voice.
T. S.
Sym.

Halle - lu - jah He is our refuge, I will praise him for ever, ever - - more. Sym. Hal - le - - lu - jah.
Voice. Sym. Voice.
Voice. Sym. Voice.
Sym. Voice. Sym.
T. S.
I will praise him, will praise him ever - more, will praise him, will praise him, will praise him, will praise him, for - ever, for-
for - ev - er.
Voice.
for - ev - er.

Continued.

for ever, forever, ever, ever - more, for- - ev - er, for - ev - er, forever, ever, ever - more.
ever, for - ever for - ever, ever - more, for - ever, for - - ev - er, for - ever, for - ever, ever - more.
for ever, for ever, ever, ever - more, for - ev - er, for ever, for ever, ever, ever - more. Sym.
will praise him, will praise him for - ever, ever - more, will praise him, will praise him, for - ever, ever - more.
Voice.
Sym. Voice.
Voice.
Sym. Voice.
Sym.
T. S.
T. S.


Tenor.
Alto.
When I can read my ti - tle clear, To man - sions in the skies, I bid fare - well to ev' - ry
Air. Sosten. Mod. Affet.
fear, And wipe my weeping eyes, And wipe my weeping eyes. I bid fare - well to ev' - ry
Pia.
For.

Continued.

Let cares, &c
fear, And wipe my weeping eyes. Let cares like a wild del - uge come, And storms of
Forte.
Let cares, &c.
And
sor - row fall; May I but safe - ly reach my home. May I but safe - ly reach my
Forte. Pia. Pianis.
storms of sorrow fall;

home, My God, my heav'n my all. There shall I bathe my weary soul, In seas of heav'nly rest, And
Fortis.
Dim.
not a wave of trouble roll A - cross my peaceful breast, A - - cross my peaceful breast.
Cres.
Adagio. Pia.

INSTALLATION.*

CHORUS. Tenor.

2d Treble.

Jesus shall reign wher - e'er the sun, Does his suc - cessive journies run; His kingdom stretch from shore to shore, Till

Air. Vivace. Con Spirito.

moons shall wax and wane no more. Je - sus shall reign where'er the sun, Does his suc - cessive journies run;

Does his, &c. His

* The few difficulties of execution which occur in this piece, may be easily overcome. In the first and last choruses, at the A ♭ in the Base, accompanied by F ♯ in the Treble, the pitch is given by the instruments in the preceding note. As for the last Trio, at the words "Where he reveals," *three* voices may be found in any well tutored choir, that can do it tolerable justice, especially when accompanied with instruments.

His kingdom stretch from shore to shore, Till moons shall wax and wane no more. Till moons shall wax, shall wax and wane no
kingdom stretch from shore to shore, Till moons shall wax and wane no more,
His kingdom, &c.
more. Till moons shall wax and wane no more. Till moons shall wax and wane no more. Till moons shall wax and wane no more.
F.
P.

Continued.

SOLO. Affettuoso.
Cres.
Sym.
Pia.
Cres.
For him shall endless pray'r be made, And praises throng to crown his head: His name like sweet perfume shall
Accom.
Sym.
rise in ev' - ry morning sac - ri - fice.
DUO. 1st and 2d Trebles.
People and realms of ev' - ry tongue, Dwell on his name with sweet - est song, with sweetest song,
Dwell on his
Accom.
Children.
And in - fant voi - ces shall pro - claim, Their ear - ly honours to his name.
name with sweetest song.

CHORUS. Tenor.
2d Treble.
Pia. Affet. Soli.
Blessings a - bound where'er he reigns, The prisoner leaps to loose his chains; The weary find e - ternal rest, And
Air. Allegro. Con Spirito.
Pia. Affet. Soli.
Voice.
Inst.
Inst.
Tutti. For.
And all the sons of want are blest, And all the sons of want are blest, And all the sons of want are blest.
Tutti. For. Con Spirito.

Continued.

TRIO. Tenor.
Air. Sosten. Affet.
Are known no
Where he re - veals his gracious pow'r, Death and the curse are known no
Where he re - veals his gracious pow'r, Death and the curse - - - are known no
more. In him the tribes of - Ad - - am boast, More bless - ings than their fa - - ther lost.
more. In him the tribes of Ad - - am boast, More blessings than their fa - - ther lost.

CHORUS. Tenor.
2d Treble.
Let ev'ry creature rise and bring, Pe - culiar honours to their King; Angels descend in songs a - gain, And earth re - peat the
Air. Vivace. Con Spirito.
loud A - men. Let ev'ry creature rise and bring; Pe - culiar honours to their King; Angels de - scend
With
An - gels, &c.

Continued.

P.
F.
P.
with songs a - gain, And earth re - peat the loud A - - men. And earth re - - peat the loud A - - men, the
P.
F.
And earth, &c.
loud A - - men, A - - men, A - - men, And earth re - - - - peat the loud A - - men.
loud A - - men.
loud A - - men, A - - men, A - men, And earth re - - - - - peat the loud A - men.

REMARKS ON PRACTICAL ADAPTATION.

The tunes which compose the preceding volume, have been divided into two general classes, respecting which, we shall now offer a few brief remarks.

I. PAROCHIAL PSALMODY.

To this class of tunes, which comprises more than two thirds of the volume, we have given a metrical arrangement, commencing with the Common Metres, and going through all the principal varieties of measure which are found in the most approved Psalm and Hymn books, and as the "Village Hymns" are fast coming into use, we have frequently had recourse to them in our adaptation of peculiar metres.

With few exceptions, which are mostly specified in the body of the work, tho tunes of this large class will be found to embrace sufficient variety, and to be sufficiently easy of execution, to answer all the ordinary purposes of psalmody; but, as each of them is calculated (by a common, though somewhat questionable license) to be sung in a great variety of stanzas, the business of practical adaptation becomes an object of immense importance; and clergymen, teachers and choristers, can not bestow too much attention upon it.

The words which we have applied to the tunes of this class, will serve, to some extent, as an indication of the specific character of the music. This character may be further learned by the technical terms which are affixed to many of the tunes. These terms, however, we have used in a *relative*, rather than an *absolute* sense. Where a tune would have been liable to be sung too fast, for instance, we have frequently applied the term *Moderato*, and when the liability would have been to the opposite extreme, we have used the term *Vivace*. The slowest movements are frequently marked *Largo* or *Adagio*; and the quickest *Allegro*.

The slowest movements should also be confined to words that will bear to be dwelt upon, and to receive a tardy utterance; while those which are of a more chantent character, should be kept in reserve for such words as embrace a regular series of details, the connexion of which would be necessarily destroyed by a protracted enunciation. As an illustration of this remark, let the reader compare the words set to Luther's Hymn, with those set to Tallis' Evening Hymn—or those set to St. Ann's, with those which are applied to Harleigh. To substitute one of these tunes for the other, in any such case as the above, would be literally to destroy the sentiment, and render the singing scarcely more than an idle ceremony.

Again. Where there was any danger that the pathetic character of a tune would not be fully recognized, we have applied the term *Affettuoso;* and to mark the opposite character in similar circumstances, we have used the term *Con Spirito*. In some cases, we have used the words *Expressivo, Maestoso, Dolce,* and a few others, to indicate peculiar *expressiveness, majesty, sweetness,* &c.; yet, as all these qualities are necessarily indefinite in degree, such terms can be no more than general indications, and can by no means supersede the necessity of paying close attention to the nature of the subject.

Deep-toned pathos and solemnity, generally require the movement to be slow, the emphasis to be strongly marked, and the sounds to be commenced gently, and sustained, as near their full time as the enunciation will admit of. The major as well as the minor scale, is used in modern music for this kind of expression. Compare with each other, the tunes *Hotham, St. Mary's, Surry, Tunbridge, Quito, Palmyra, Funeral Hymn, Supplication, Windsor,* &c., which, in this respect are of a similar class. Less degrees of pathos and sublimity, require, for the most part, less degrees of the same qualities in execution. Such tunes as *Dundee, Dismission, Clarendon, Vienna, Ralston, Armley, Dunchurch,* may sufficiently exemplify this character. The terms *Sostenuto* and *Legato,* which indicate the *sustaining,* or *binding together* of sounds, are used in doubtful cases, to mark this species of movement.

Of a style opposite to those we have just described, are such tunes as *Truro, Farmington, Chatham, Resurrection, Kimbolton, Weymouth, New 50th, Psalm 122d, Mansfield, Eaton, Portsea, Devonshire Walworth.* To perform such tunes as these, with a sustained and swelling emphasis, would be to destroy their character, and render them altogether insipid. The accent in such tunes, should be stricken with boldness and left abruptly, a little after the manner of marks of distinction. Of a style somewhat milder, and mixed with a slight shade of the pathetic are such tunes as *Newark, Immortality, Founder's Hall, Evening Song, Austria, Vauhall's, Park Street.* To designate such as these, and the ones last mentioned, we have occasionally applied the terms *Dolce, Andante, Staccato* &c.

But there is no end to distinctions: And we have given the few preceding hints, more for the purpose of showing the importance of *habitually making distinctions,* than for the purpose of furnishing them ready made, to the hand of the musician. The task, after all, *must be his own;* and so far as he does it with propriety, the choir and the officiating clergyman are sacredly bound to co-operate with him; as otherwise, his labours will turn to little account.

II. ANTHEMS AND SET PIECES.

Many of the remarks that have been already made, will apply with equal force under the present head. To mistake the general character of any Anthem or Set piece, is inevitably to fail in execution. The technical terms in this class, are used in a less relative sense than in the former: and as the words are also more strongly enforced by the music than they can be in plain psalmody, they more readily suggest the true manner of performance. Some of the most important distinctions in this class of pieces, are those which follow.

1st. Such pieces as *Dying Christian, Salvation, Sabbath, Eighty Eighth, Cambridge, Gently Lord, When I Survey, Christian Hope, Inspiration,* &c., are evidently designed for public worship: and setting aside prejudice, they have doubtless every advantage in point of *expression* over common parochial psalmody.

2d. More or less dissimilar to the above in character, are such pieces as *"Hallelujah to the God of Israel," Vesper Hymn, Sun's Rising,* &c. They seem intended for something like the *"descriptive imitation,"* of worship. They are highly useful for tasks and exercises, and concerts; especially, as words set to them are less liable than in other pieces, to be abused by that thoughtless, and we had almost said *profane* enunciation, which, in some respects, seems inseparable from school exercises. And what if the lighter pieces were more generally to be chosen for the latter purpose!

3d. As forming a medium between the above mentioned in character, may be reckoned such tunes as *We seek a Rest, Upton, I was glad, O haste with every gift, Dialogue Hymn, Midnight Meditation,* &c. The excitement which is usually felt on important public occasions, which calls a multitude of people together, and leads us to expect a higher style of designing in all the exercises of the day seems necessary, *in the present state of the art,* to render such pieces *properly effective as devotional* exercises.

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Ende Henry Smith Esqre